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Studying the structural nature of a literary work was considered by a Harvard Graduate School of Education seminar as a rational, nonsubjective basis for a literature curriculum in the elementary grades. Russian formalist criticism was used as a basic approach to the study of literature, and Vladimir Propp's approach to the folktale was used as an analogy for a structural approach. The appropriateness of such an approach was examined in an experiment with approximately 25 fifth-grade students. Results of the study seemed favorable; although, a complete curriculum could not be worked out due to the 1-semester time limitation. Lesson plans and children's reactions to instruction are presented in appendixes. References are included. (RT)

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An Approach to Literature for Children:

Report of a seminar considering the teaching of literature in the elementary schools

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Introduction

In the Fall of 1966, a seminar was given under the auspices of the Harvard Graduate School of Education. The planning for the seminar was funded in part by the Research and Development Center of the School, and USOE grant #5-10-239. As is evident from the paper that follows, the students had the task of considering what might be a rational, non-subjective, basis for a literature curriculum or sequence for the elementary grades. Extremely important in the considerations of the seminar was Vladimir Propp's *The Morphology of the Folktale* (Indiana University Press, 1958), and many of the terms in the following paper ("structure," "function," "free element," etc.) derive from that book.

The authors of the following report are more aware than anyone of its incompleteness. At its end there is still no recommendation of even a minimal possible sequence for a children's literature program. Nonetheless, the authors would argue, there is at least the beginning of a rationale for such a sequence, and if the seminar were to continue for a second semester, there would be plausible grounds on which to argue that one work of literature ought, for inherent and literary reasons, to be taught before another.

The seminar wishes to thank the Lexington Public Schools, the administration of the Estabrook School, Mr. Frank Lyman and his students for their co-operation.

P.F.N.

An Approach to Literature for Children

We seek an approach to literature that has viable implications for instruction--an approach that is in some sense appropriate for children. Such an approach would have to be equally applicable to both children's literature and literature in general. To be appropriate to literature, an approach would have to be systematic--it would have to provide a way of describing simultaneously similarities and differences among various works, and a way of differentiating literature from anything else.

Some current ways of looking at children's literature stem from various methods of literary criticism, e.g. Freudian interpretations of Winnie the Pooh or Alice in Wonderland. The problem with such approaches is that they characterize the literary work by means of a system that is extra-textual and extra-literary. A Freudian framework, for example, lacks adequate provisions for distinguishing between a story and a dream. This impasse is inherent in any critical system that draws upon and uses the terminology of psychology, science, political science, social history, and the like.

A thematic approach to literature does not borrow the principles of another discipline for its tools. Here too, however, the emphasis shifts away from literature on its own terms. Consideration of literature as a separate, unique form of art, governed by its own principles, give way to the idea of literature as primarily the vehicle of great recurrent themes and main ideas. In the study of a piece of fiction, for example, the emphasis would fall not on the technique, the rules which govern the story and the author's artful manipulation of these rules to create certain effects, but rather on the main idea or theme and its relation to themes in other works and in other spheres.

Even in new criticism, which is textual, the focus is so much on the individual work that there is no systematic way of talking about more than one work at a time. The genre or literary tradition approach handles several works at once, but runs into the problem of overlapping categories.

Russian formalist criticism, however, focuses not only on the individual work, but on the structural nature of literary works in general. The concept of structure makes their method systematic; a single framework both identifies literature's uniqueness and pinpoints a particular work. Boris Tomashevsky sees literary structure in terms of a distinction between plot and story--story being the chronological, sequential order of a series of events and plot being the order in which they are presented to the reader, the result of the author's artful reworking. A similar distinction between logical constraints and the author's artfulness is that of "bound" versus "free motifs"--aspects of the work which must be included to actualize the logical requirements of the underlying story, and those which are added at the author's discretion for purposes of atmosphere and connotation.

The Morphology of the Folktale by Vladimir Propp constitutes a specific application and elaboration of this duality as a basic structuring principle of literature. He distinguished between free elements and functions--actions which, because of their consequences, are inevitable, and essential to the story. In his survey of 100 Russian folktales, he found that there were no more than thirty-one kinds of essential actions, and that they always occurred in the same sequence. In any given tale, all thirty-one functions did not necessarily occur, but the ones that were involved always followed the fixed order.

We would not apply Propp literally to all literature. As Tomashevsky points out, it is precisely the violation or transformation of a linear sequence of events that structures many works. To see this, however, entails taking the logical sequence into account. Propp's specific categories may not cover all instances. For example, in his outline, action is initiated in only one of two ways: an act of villainy, or a physical lack or misfortune to be remedied: this does not account for situations initiated by one character's internal, psychological conflict. However, in more general terms, the concepts of initial situation and disequilibrium are very applicable. In other words, we are considering Propp's approach to the folktale as an analogy for a structural approach to literature in general.

This approach fulfills the criteria of using principles that are uniquely relevant to literature as a whole and that are equally applicable to any particular works, from Mother Goose to Dostoevsky.

To derive any implications for instruction from a structural approach to literature, it is necessary to investigate its appropriateness for children, not just for children's literature. Previous attempts to investigate the interaction of children and literature have for the most part not proved very fruitful. Research in this area has been carried out along two main lines: children's preferences, and factors influencing their responses.

Psychological studies of reader-response to literature have focused on the ways in which different people's responses differ, in search of factors which influence the "interaction between person and passage" (Russell, p. 409). The experimental paradigm for this type of research seems to be: given the same literary selection, how can individual differences in subjects' responses be categorized, and with what personality variables do they correlate? Whereas the kind of information we are after is, given the same selection of literature, in what ways are the responses of different individuals equivalent; given different selections, which of them yield equivalent responses; and what changes within a selection will change the response?

The representative major preference studies (Jordan, 1921; Washburne and Vogel, 1926, herein referred to as Winnetka; Lazar, 1937; and Norvell, 1958) all result in lists of books which, according to the study, children like to read. But valid and reliable as these studies may be when considered individually, they do not produce results that are generally applicable. For instance, a child can come upon a book by independently selecting it, by studying it in class, or by having it read to him. The Winnetka study showed that these ways of coming upon a book do have an effect on whether or not a child likes it. But the studies, even the Winnetka study itself, do not always differentiate between the ways the children and the books met; an important variable is controlled on some occasions but not on others.

Only a handful of books appear on all the lists and a very large number of books are peculiar to the list on which they appear. These studies span thirty-seven years, during which time new books came into being and popularity, so the lists are comparable only in so far as the book reservoirs were comparable.

The above factors, without even considering sample size, balloting procedures, and sex differentiation, seem important enough to render suspect any statement that claims children prefer one kind of book over another.

With regard to interest factors in children's reading, Dunn (1921) rightly realized that

> "a story of a boy may also and equally be a story of a dog, a narrative, with plot of greater or less merit, lively, abounding in conversation, and withal pointing an approved moral. The true weight of any one of these characteristics as interest producers can only be determined by eliminating the influence exerted on the correlation measure by all the others." (p. 40)

By means of partial correlations and other such statistical methods, the problem of separating the various factors, which is nearly impossible by rewriting, was overcome, and Dunn concluded that surprise and plot were prime interest producers for children in general.

The fairly high reliability among the judges who originally assigned the characteristics to the stories and carried out other careful procedures, lead us to accept the study as highly respectable. It also encouraged us to believe that an approach to literature such as Russian formalist criticism, which concerns itself with the workings of plot, will at least from the standpoint of interest be appropriate to children.

In order to establish the appropriateness of a structural approach for children, we need to determine two things. First, do children respond to functional sequences of action in stories? Second, can structural concepts such as those suggested by Propp be taught to children? To investigate these matters, we carried on the following experiment.

Procedure

To find out whether or not children respond to functional sequences of action, we constructed five experimental stories, each using the same ten functions taken from Propp's list:

1. Villainy. The villain causes harm or injury. Designalton: A.
2. Mediation. Misfortune or shortage is made known; the hero is either approached with a request and responds to it of his own accord, or is commanded and dispatched. Designation: B.
3. Beginning Counteraction. The hero agrees to, or decides upon counteraction. Designation: C.
4. Departure. The hero leaves home. Designation: ↑
5. The First Function of the Donor. The hero is tested, interrogated, attacked, etc. in preparation for receiving either a magical agent or helper. Designation: D.
6. The Hero's Reaction. The hero reacts to the actions of the future donor. Designation: E.
7. The Receipt of a Magical Agent: A magical agent at the disposal of the hero. Designation: F. (In our stories, we modified this function in that the agent had only to be helpful to the hero in his quest; it did not have to be magical.)
8. Struggle. The hero and the villain join in direct combat. Designation: H.
9. Victory. The villain is defeated. Designation: I.
10. The Initial Misfortune or Lack is Liquidated. Designation: K.

In every story the functions followed in this order, so symbolically each story was of this form:

A B C ↑ D E F H I K.

Each function was paired with a free element, the two being in our judgement equally vivid or depictable. We drew twenty pictures to illustrate each story, one picture depicting each function and one depicting each free element; in our judgement the pictures illustrating the function and the free element in each pair were equally vivid. We made booklets of our stories, (See Appendix A) each ten pages long, with a paired function and free element and their illustrations on each page. The text appeared above the pictures, which were placed on the left and right side of each page. When the function came first in the text, its illustration was placed on the left-hand side; when the free element preceded the function, its illustration came first instead. In each story, the function came first on some pages, second on others.

We felt that asking children to select the one picture that best illustrated each page would give us, in non-verbal responses, an answer to the question whether children respond to a sequence of functions rather than to free elements as they read stories.

We felt that another way to answer that question would be by asking children to talk freely about stories they had read. We thus planned to record such free responses to stories made by the children who would take part in our experiment with the booklets. (See Appendix B).

To find out whether or not young children can be taught a concept of structure in stories such as that put forward by Propp, we planned to spend a few class periods attempting to do just that with our experimental subjects. In order to test the effect of this teaching on the children's way of reading, we planned to record at the conclusion of our teaching, their free responses to the same stories about which they had talked originally.

We were given the opportunity to work with a class of fifth grade children, ten and eleven years old. Five groups of four or five students were selected from the class of thirty-five, with each child in a given group having read the same piece of fiction.

Each of us worked with our group of children for a total of seven class periods. (For lesson plans, see Appendix C) During the first period, the children were taken one by one from class, and each was asked to think for one minute about the book he or she had read. After the minute was up, each child was asked to "Tell me about (his book)" while the tape recorder was running. If there were any questions, we told the children only that they could tell us anything they wanted about the book. We recorded each child for two minutes.

The next two periods were spent administering the experimental booklets. Each of us began with a different story, and while every child heard all five stories, a different sequence of stories was followed in each group. We each read aloud the first story to our groups and then read the following instructions to them:

> In this booklet is the story you've just heard. On each page there are two pictures. Read through the story yourself. On every page decide which one of the two pictures would go best with the part of the story written on that page. Draw a circle around the picture that you think best illustrates the page.

The children were then given booklets, and they proceeded as instructed. This process was repeated for each story, although the directions were only read again once, at the beginning of the second class in which the booklets were used.

The fourth, fifth, and sixth periods were spent teaching. We decided to try different approaches in teaching the concept of functions; our lesson plans are included in Appendix C.

The seventh period was spent retaping the youngsters, as each child talked again about his book. They were given exactly the same instructions they received on the first day.

We analyzed the original transcripts and the booklets to see whether or not we had an answer to our first question, that regarding the way children respond to stories. We prepared reports of each teaching period, and we compared the first and second tapes of each child in order to arrive at an answer to our second question, that regarding the plausibility of teaching structural concepts of literature in elementary school classes. Our results, gathered together and synthesized where necessary, follow on page 9.

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The job of constructing our experiment was a very difficult one, and since some of our problems may have affected the results of the experiment, we feel it wise to mention them at this point.

As to the form of our experimental booklets, we wanted non-verbal responses to stories, but had to avoid such complications as writing ability and preconceived ideas of what such written responses should entail; we felt that asking students to write about their stories might result in "book reports," where the form the response takes is not shaped by the child, but is imposed from without. We decided not to ask the children to draw pictures to illustrate each page, both because some students might be inhibited in their drawing and because the function and element might both appear in one picture.

The booklets were very difficult to construct. We all had trouble deciding when the function and free element were "equally vivid" or "equally depictable," and also when the illustrations were equally weighted. We decided, for instance, to add a face to the moon on page five of _Robbie the Robot_ in order to make the pictures on that page equally vivid.

Another problem was our difficulty in limiting functional activity to the functional picture and text on each page. On page eight of _Give Him the Boot_, the so-called free element consists of the boy reaching his destination and using the gift of the donor, both of which are functional actions even though they are not included in our group of selected functions.

Finally, some free elements seem to be more "free" than others. In our judgement, the free element on page two of _Robbie the Robot_ is less free than the free elements on pages eight or nine, and the dramatic quality of the free element on page six makes it less free than many others.

Results

I. Results of taping before and after teaching.

The transcripts of the first taping session suggest that youngsters in the fifth grade, reading on their own, may be struck by the functional aspect of a story. Most students set out to tell the story they had read, and some presented the plot line, with functional elements appearing in virtually the proper sequence:

-Glenn:

A a B C ↑·G E Pr ↓ K

Janine:

A a B ↑·G ↓ Q

Others, though, seemed to fasten on a favorite free element--Lance spent a long time discussing the falcon in his book--and still others seemed to have grasped the facts of the story, but to have no sense of the causal or chronological sequence of events; Matt had Sam burn out the tree and meet the school-teacher before he even found his grandfather's farm.

We conclude from the first taping session that students respond to stories they read in various ways. In terms of the question we set out to answer, then, it was certainly not established that children respond to functional rather than free elements in a story. It seems significant, however, that certain students do in fact respond to the functional elements, preserving their sequence, rather than to the free elements; the ability to grasp a story as a sequence of functions would not seem to be beyond the reach of fifth graders.

No significant changes in the way the students talked about their books resulted from our teaching. In fact, comparison of the students' two transcripts shows that the second tape in most cases was strikingly similar to the first in general approach, subject matter covered, and even in sentence structure and idioms used. Examples:

> First of all it starts off when Moffatu's mother died on the sea and because of this Moffatu was afraid of the sea and whenever his friends went out fishing or anything, he wouldn't want to go

> because he was so much afraid of it.
>
> (Leslie, tape #1.)

> Well, first of all, Moffatu's mother got drowned in the sea so from then on Moffatu was afraid of the sea. He didn't want to go out with the other boys when they went fishing and everything.
>
> (Leslie, tape #2.)

> ...and then finally near the end his family comes up--his whole family. And he's very surprised about it--it's around Christmas time I think.
>
> (Richard, tape #1.)

> ...and then one day--it was near Christmas I think, his whole family came up and he was real surprised about it and he told them about everything that was going on and that's it.
>
> (Richard, tape #2.)

Analysis of the transcripts, when possible, in terms of Proppian functions, shows too a lack of change after teaching. The results of Mr. Arenella's analysis follow:

Glenn:

Tape #1: A a B C ↑ G E Pr ↓ K

Tape #2: A a B C ↑ G E Pr ↓

Janine:

Tape #1: A a B ↑ G ↓ Q

Tape #2: A a B ↑ G ↓ Q

Elise:

Tape #1: A a B C ↑ G Pr ↓ Q K

Tape #2: A B C ↑ G ↓ Q K

Leslie:

Tape #1: A a B C ↑ G E Pr Q

Tape #2: A a C ↑ G E Pr ↓ Q

Mr. Potter's results point to the same conclusion, since James selected the same two functions: D^9 and K^4, from nine functions in the story, at both recording sessions.

We feel that the lack of change registered in the second transcripts is at least in part due to the fact that the students were asked neither to read a different book prior to the second taping, nor to reread the book they spoke on originally. We felt at the beginning of the experiment that an assigned reading during or after our teaching would be seen by the students as necessarily connected to the teaching, and thus their responses would not be good indications of the effect of our teaching on their way of reacting to stories they read after our departure. In addition, we felt that the only fair test of the outcome of our teaching would be to present the students with identical tasks before and after our work with them.

We suspected even before the final taping, though, that while the children might well read differently after our work, they almost certainly would not recall differently a book they had read with a different set of assumptions than they may now possess. Thus while our results do not show a positive effect of our teaching on the children's reading habits, it is by no means certain that they prove that such an effect was lacking.

II. Results of Experiment

Our results here show a preponderance of functional pictures chosen by the students (Chart #1, Appendix D). Chart #2, (Appendix D) strongly suggests that the presence of functions was a factor in the students' choice of pictures; only two of twenty-two students checked fewer than five out of ten functional pictures in John Neutron, and ten selected eight or more. Better than half the students chose seven or more functional pictures in Jimmy and Reginald, and in all the stories the great majority (approximately 90%) chose functional pictures on more than half the pages.

Many reservations must be kept in mind in interpreting these statistics, however. The graphs show that there was wide fluctuation within each story, which may point to a failure on our part to equalize the functional and free elements in text or pictures. In Jimmy and Reginald, only six students selected the picture illustrating the "First Function of the Donor," but twenty chose that depicting the hero's response to this first function; we hesitate in view of such discrepancies to credit the presence of the function with drawing so many people to the functional picture on page six. Similar discrepancies can be found in each graph.

It is quite possible that the functional pictures may have lost and not gained choices because of our problems, especially in view of the fact that on the average they are chosen by the students--the free element on page five of Jimmy and Reginald may have been too glamorous to pass up, while the pictures on page six may have had equal weight--but the presence of such discrepancies makes us qualify the conclusion we draw from the statistics that children tend to respond to functions rather than to free elements in a story. Our statistics may reflect a basic fact about the way children read stories, but our experiment was not solidly enough constructed to rule out the possibility that our problems in composing and illustrating the stories led in whole or in part to these statistical results.

III. Results of teaching

Even more significant to us were the results of our teaching periods. As our plans indicate, we approached the problem of teaching functions from different standpoints, but we had remarkably similar experiences. Our results are as follows:

- Without exception, all students grasped the concept of function or basic action;
- All students saw that these functions were more important than, as one of Mr. Favat's students put it, the "odds and ends" (free elements);
- All students were able to view the stories abstractly, thinking and speaking in generalities; one of Mr. Arenella's students noted that all our stories were about "really the same three people." They could generalize beyond our stories too, for one of Miss Katz's students felt that these basic actions we were talking about were "just like in fairy tales;"
- The students were well able to appreciate the importance of sequence of functions. Whether the teacher emphasized sequence or not, the children were quick to note that certain free elements could appear at any point in the story, but functions could not.
- All students enjoyed what they were doing. The novelty of the sit-

uation certainly contributed to this, but they seemed to enjoy the type of learning they were experiencing; one of Mr. Wichelns' students, when given the choice of how to spend the last few minutes of a period, suggested taking a story and trying to find out what its basic actions were;

- Both students and teachers were excited about the effect working with a set of functions had on writing. Given a starting point and a skeletal outline to follow, but with extreme flexibility within the limits of this outline, the children wrote fine and very creative stories. Here, again, their enjoyment of the task was evident as they wrote at length, illustrated freely, and made often substantial booklets of their work.

It was in this stage of our project that we feel the most satisfactory results were obtained, results which we feel suggest many possible avenues of approach in presenting literature to children.

Implications

The structural approach to literature seems rich in implications about children and books. Some tendency to respond to a structural sequence was suggested by the responses to the experimental stories. The results did not establish the existence of a predisposition in this direction, but on the other hand, they did not indicate that a structural response is totally alien to the child. The teaching part of the experiment makes a much stronger case for the appropriateness of using a structural approach with children.

Why were the children so enthusiastic about analyzing stories in terms of essential actions and parts that could be omitted? Of course the effect of novelty cannot be discounted. But it is significant that their excitement and their attention went hand in hand, and that they understood and put to use the concepts we were introducing to them. They abstracted general categories of events from specific stories with increasing sophistication. The stories, it seemed, became more accessible to them when put in terms of a structural framework. In other words, a structural approach may be viewed as a cognitive tool, giving the child handles with which to hold on to a story as a whole-with-all-its-parts.

The methods of the Russian Formalist critics, and in particular those of Vladimir Propp, provide an approach to literature that is appropriate to literature. Having determined that children at a very early age are able to understand and verbalize the concepts involved in such an approach, we can now give attention to the implications that follow for the teaching of literature in the English curriculum.

Initially, it seems that we have made the important first step toward constructing a spiral curriculum for a subject. We have determined the subject's structure, some aspect of which, according to Bruner (1963, p. 33) can be taught effectively in some intellectually honest form to any child at any stage of development. In this case, we have isolated functions as fundamental to the structure of literature.

We do not mean, however, that specific Proppian functions such as function of the donor, hero's reaction, receipt of magical agent, etc. are essential aspects of literature. We mean that certain basic actions in any story are related to each other in sequential or causal ways, and that these relationships provide literature's structure. Moreover, this concept of function inheres in literature itself and is not imposed from without. As such, it differs markedly from a concept such as "human tragedy" which Bruner (p. 53) proposes as basic but which would throw open the door on literature to much that is essentially irrelevant to the subject.

Approaching literature through function also implies that the sequence of instruction in literature can proceed not according to such tenuous reasons as tradition or current practice, but rather, according to the fundamental characteristics of the subject matter itself. For instance, in such a curriculum, the child's initial exposure to literature would be with the simplest forms of literature, such as the folktale, where story and plot are synonymous, where the events of the plot begin, proceed, and end in the same order that they would in the story (cf. Tomashevsky). From here, instruction could move to more artful stories, those in which an author has manipulated functions and elements with the result that plot and story are not synonymous.

Structure, as it has been interpreted here, further implies that current practices in arranging literary works in the curriculum are arbitrary and capricious and are not based upon any factors that are present in the literature itself. Frequently, placement of a work of literature is determined by its genre, and thus we have poetry units, short story units, biography units, and the like. Similarly, placement is sometimes determined by themes, which results in courage units, family units, career units, etc. In contrast to this, the notion of functions would require us to abandon such organizing principles and seek one which was dictated by that which is structurally basic to a literary work. In such cases, for instance, "The Wife of Bath's Tale" would be more appropriately associated and taught with the folktale "East of the Sun, West of the Moon" than it would be with the Lucy poems which it resembles only in the name "poem."

The implementation of these implications would benefit the curriculum in several important ways. By a beginning and repeated focus on the author's construction of his story, and the increasing awareness of the nature of literature which follows, the student would acquire what Northrop Frye terms "a basic training in the imagination." At the same time, the fuzzy boundaries which now feebly define literature as a school subject would be sharpened, and the subject itself would gain the precision and clarity it needs to command respect. The constant focus of the literature curriculum would serve to structure and direct instruction, and would guard against the persistent and debilitating invasion of literature by extraneous matters.

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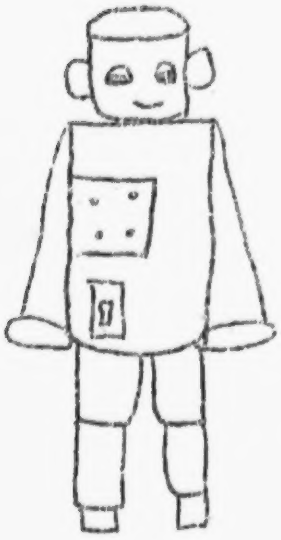
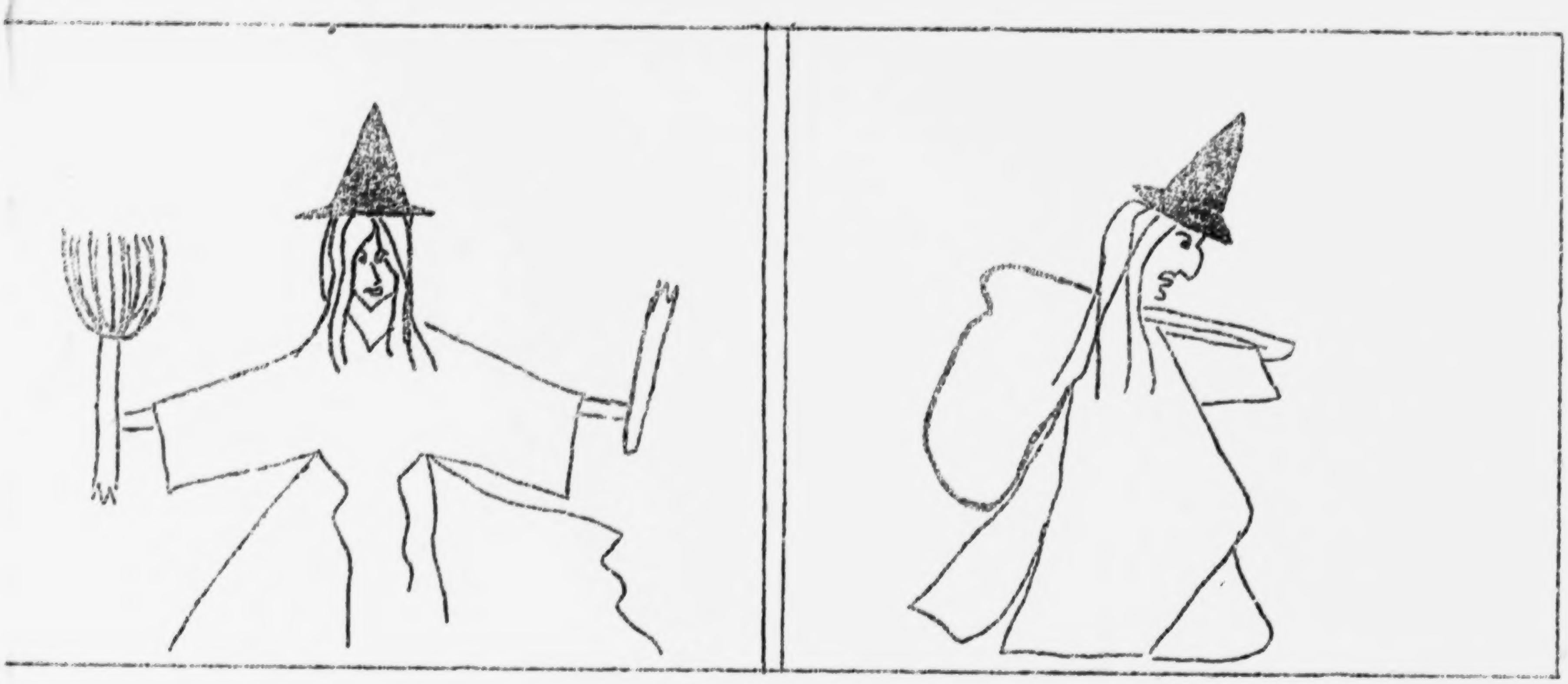
Appendix A

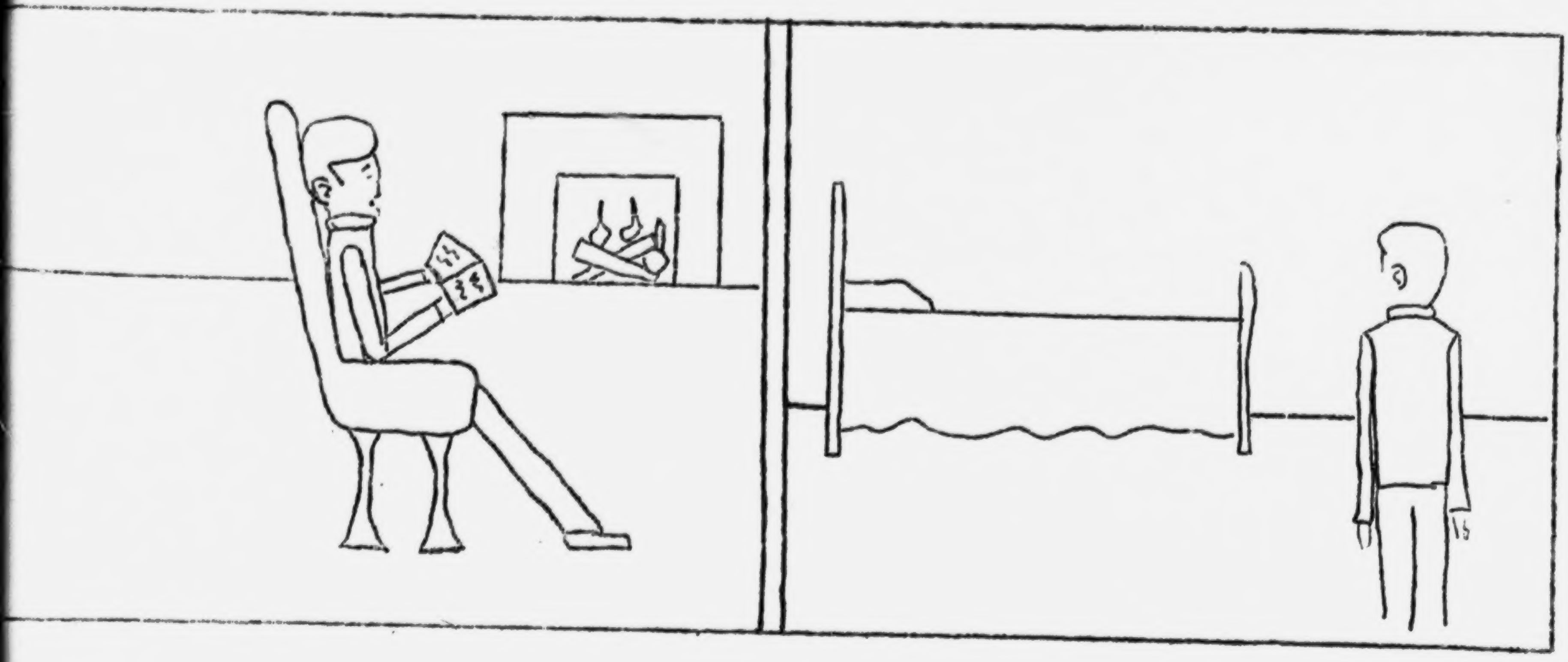
Robbie
the
Robot



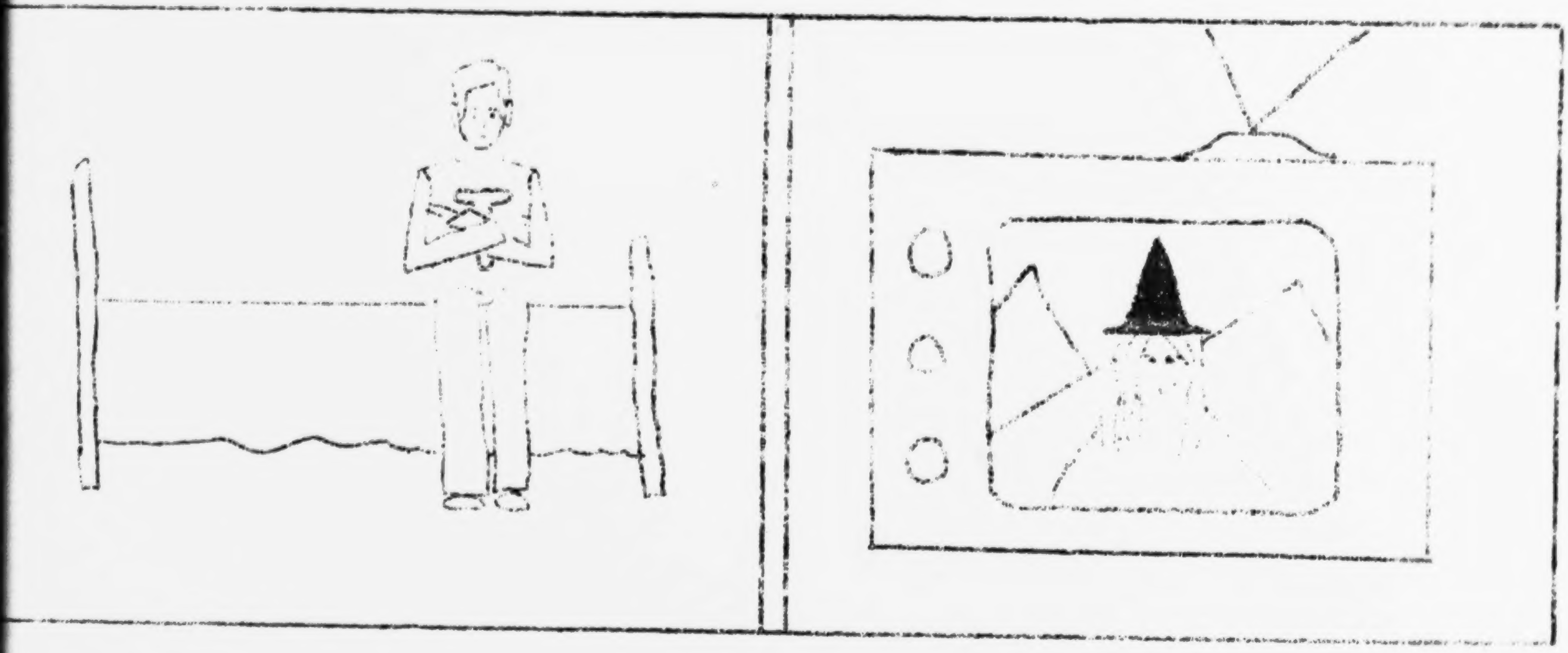
The secret of making flying broomsticks had been lost to the world of witches for many centuries. This was very unfortunate for one dark night the Witch of the Magic Black Hat broke her flying broomstick. She then stole the robot that belonged to Troy, the fair young scientist, and carried him away in a big sack to her secret mountain hideaway -- hoping that from his mechanical brain she could learn how to mend her broomstick.



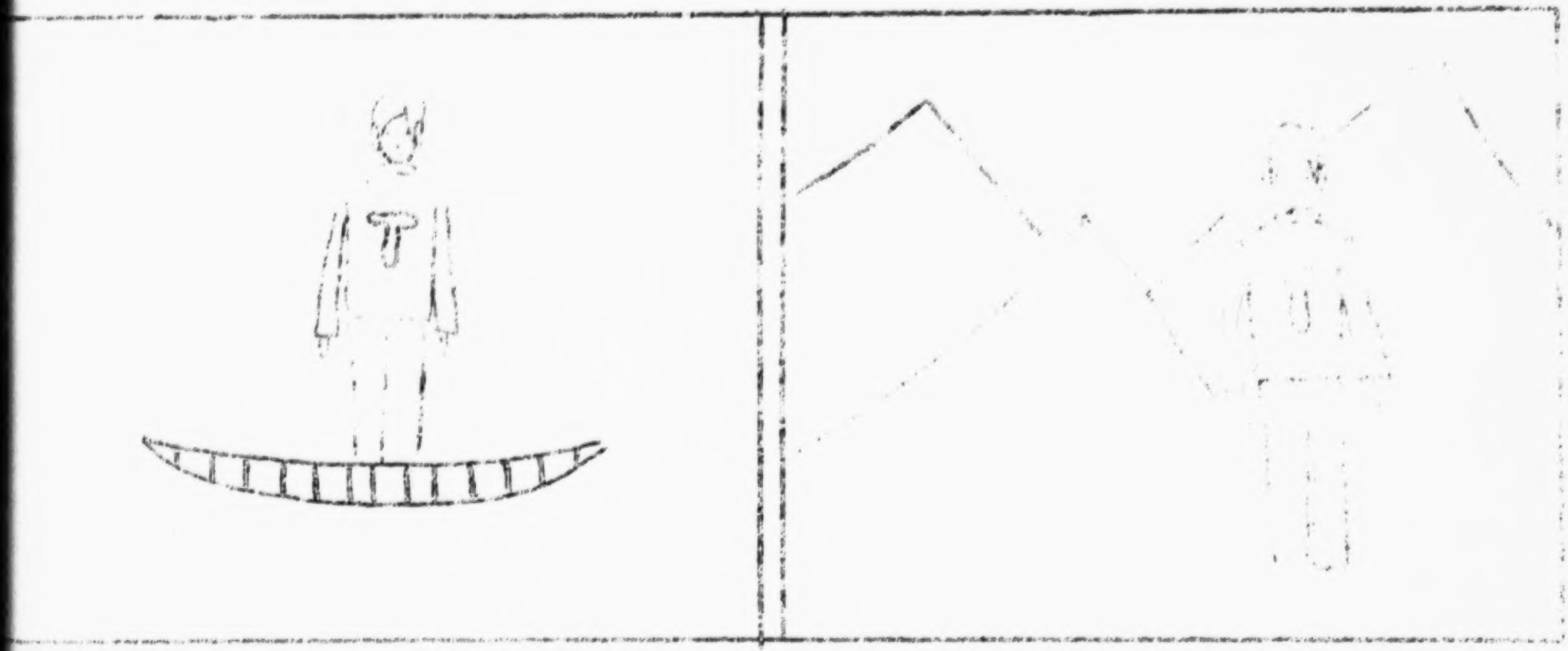
On that same night, Troy the scientist, who had crafted Robbie the Robot with his own two hands, was sitting, reading a book, in front of a fire. When it was time to go to sleep, he went into Robbie's room to say goodnight, only to find, to his surprise, that Robbie's bed was empty.



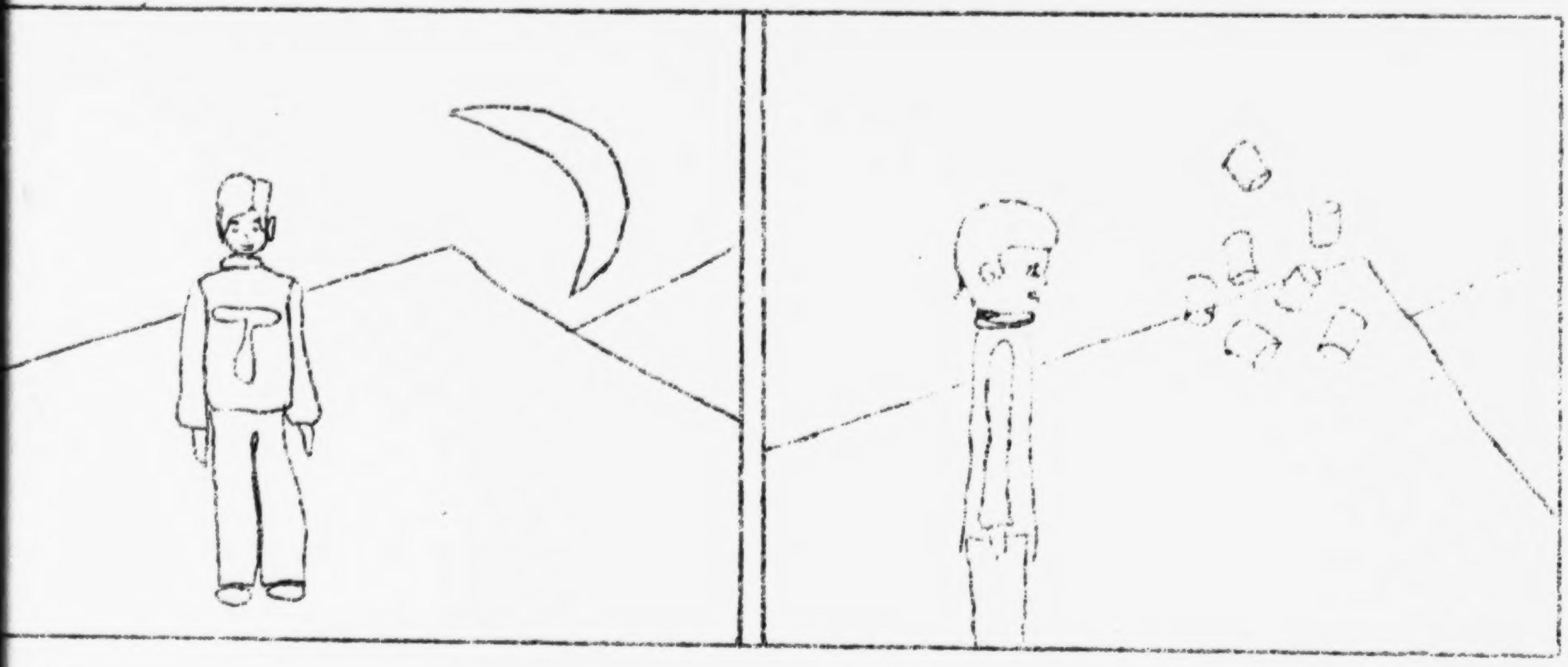
Troy sat on the edge of the bed and tried to decide what could be done. Then Troy rushed to his laboratory where he tuned in his radar television until on the screen appeared the Witch of the Magic Black Hat at her secret mountain hideout.



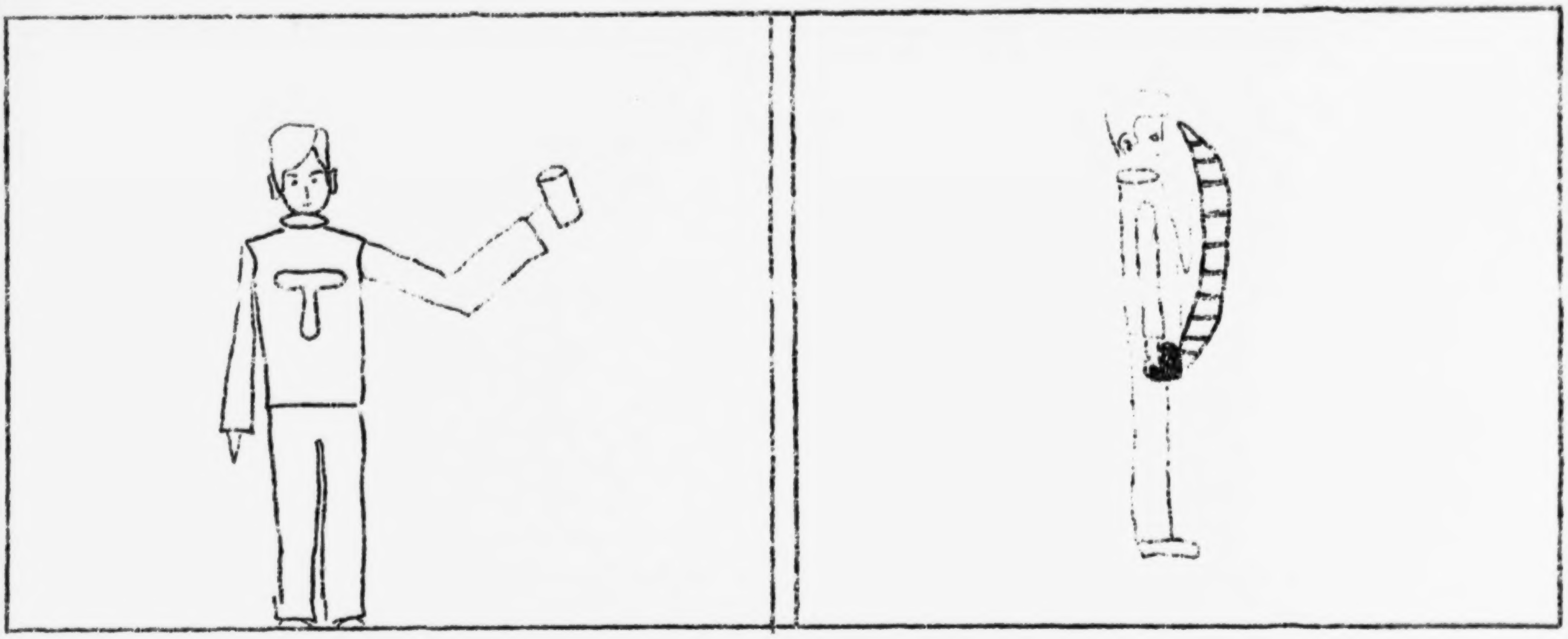
Next Troy boarded his flying saucer, and went out into the night to rescue Robbie. Minutes later he was standing on the mountain top.



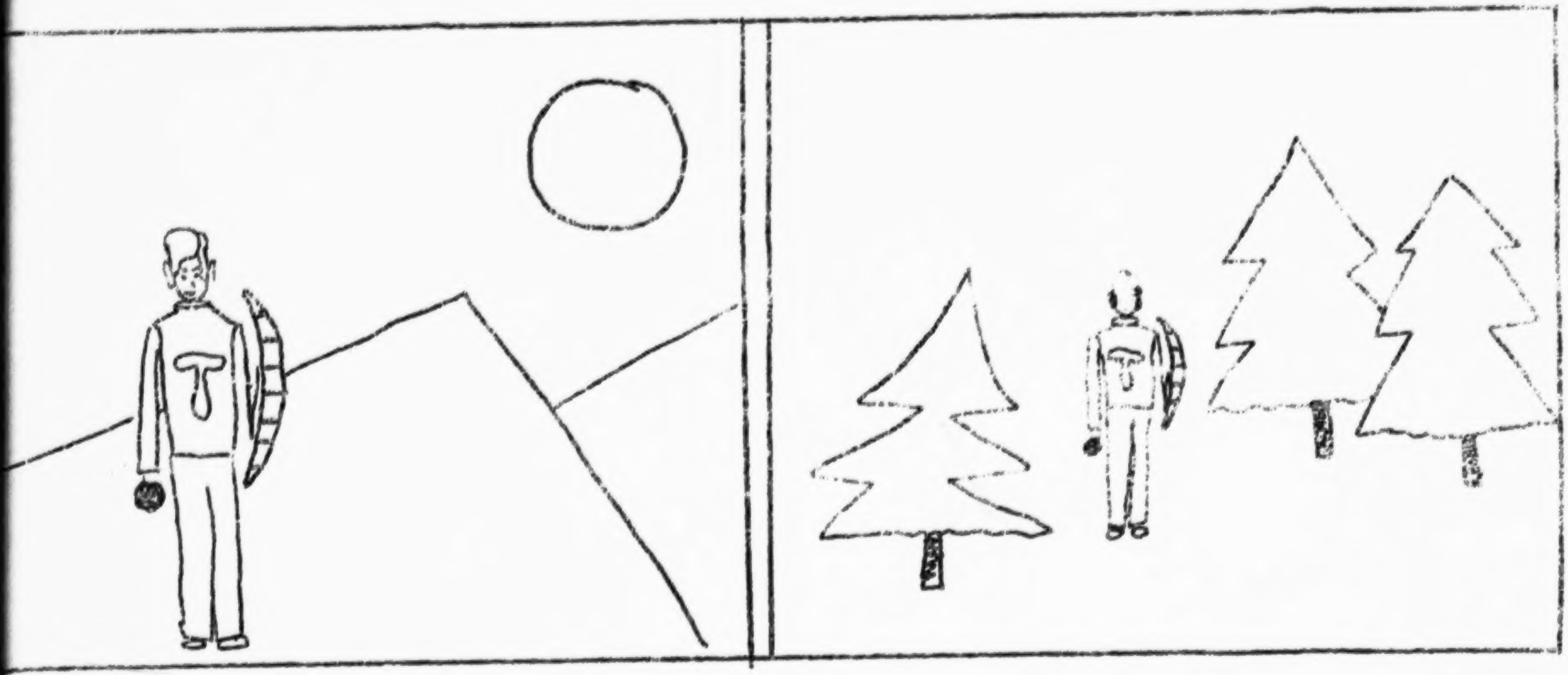
Frey stood in the dark night, the wind blowing, the trees swaying, wondering what he should do next. The thin sliver moon hanging high in the sky looked down on him and took pity. Tin cans showered from the sky and the moon said: "Here's some new metal. Now you can build yourself another robot."



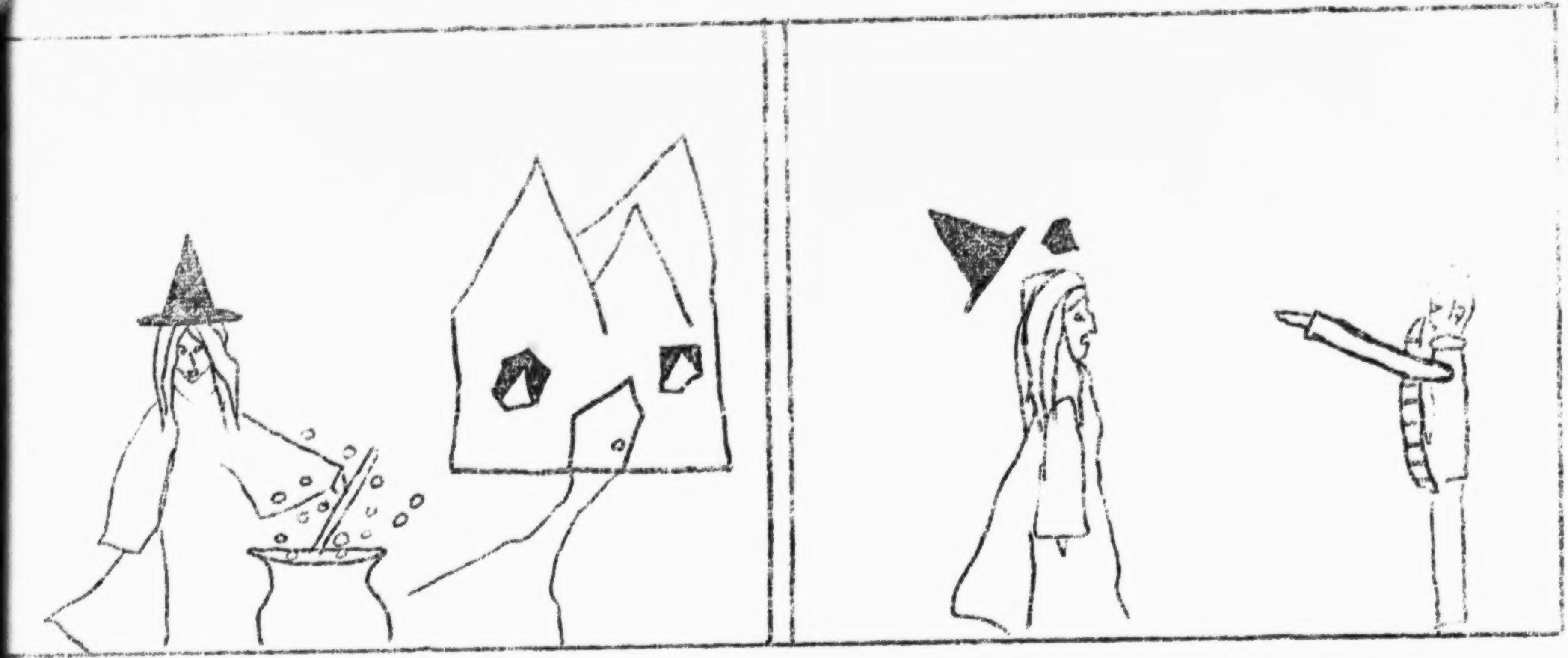
Jumping to his feet, and waving a tin can in his hand, Troy said: "Robbie is more than a tin can; he has a soul; he is my friend! " Holding his saucer as a shield and picking up a rock as a weapon, Troy prepared to hunt the Witch of the Magic Black Hat.



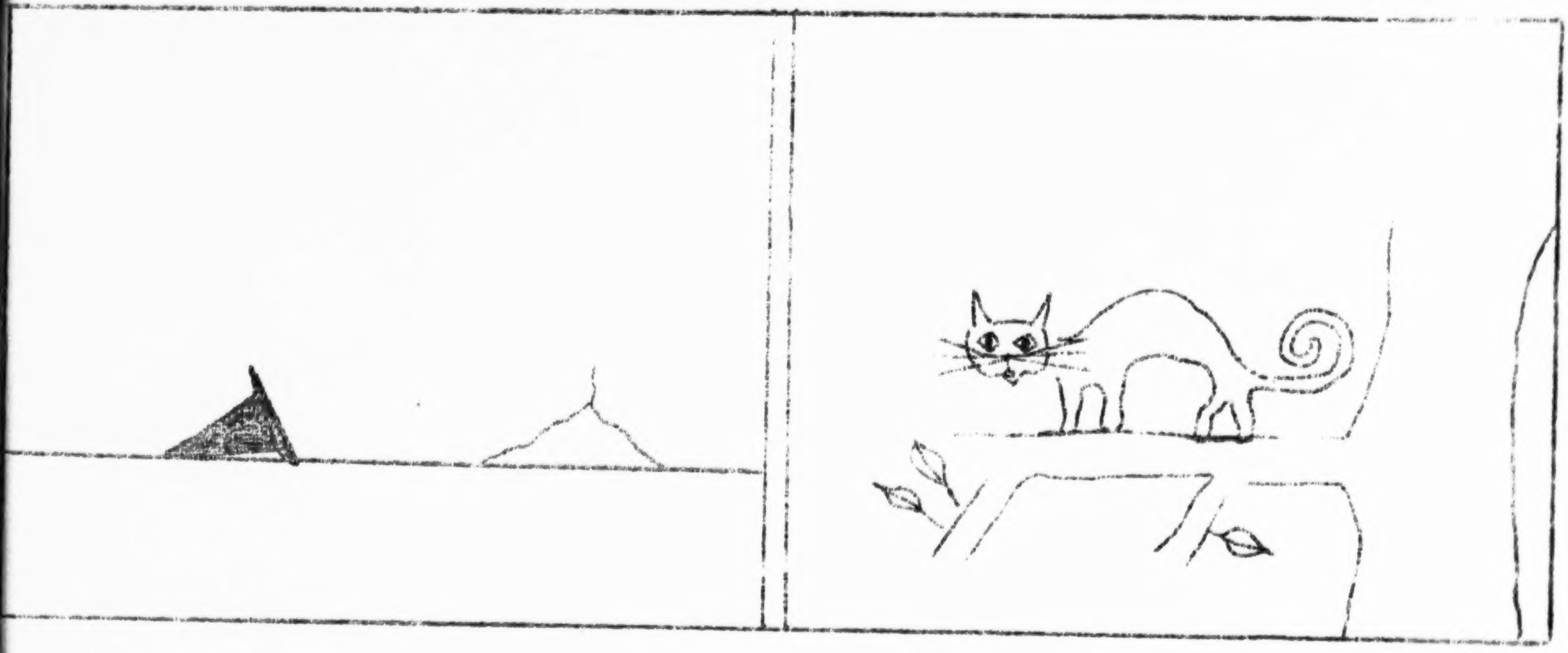
"Because you think of your robot as your friend and not as a servant, I will light your way to the witch's house," said the moon as he grew to his full size. Troy then saw the woods lighted all around him.



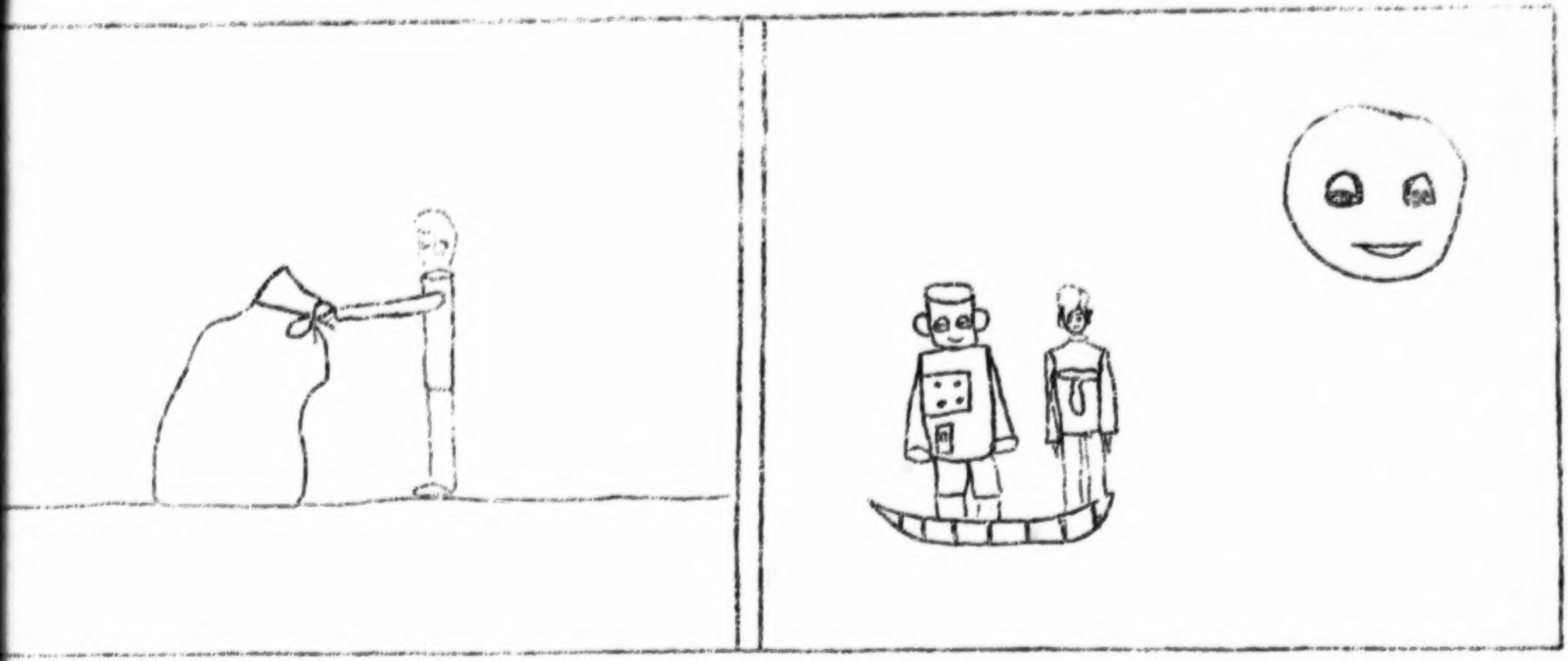
All of a sudden in a clearing Troy saw the witch stirring a pot of bubbling brew in front of her ugly house. Before the witch had a chance to cast a deadly spell on him, Troy threw the rock at her magic black hat and knocked it off her head.



With her black hat now lying on the ground the Witch was powerless and soon melted into a pile of ashes. The dead witch's cat, its wild eyes gleaming brightly, meowed from a branch of a tree.



Now that the witch was dead, Troy ran over to the large sack and untied it, freeing his friend Robbie. As they took off on the flying saucer, into the safety of the night, the full moon, bright in the sky, smiled down on Troy and his mechanical friend, Robbie the Robot.

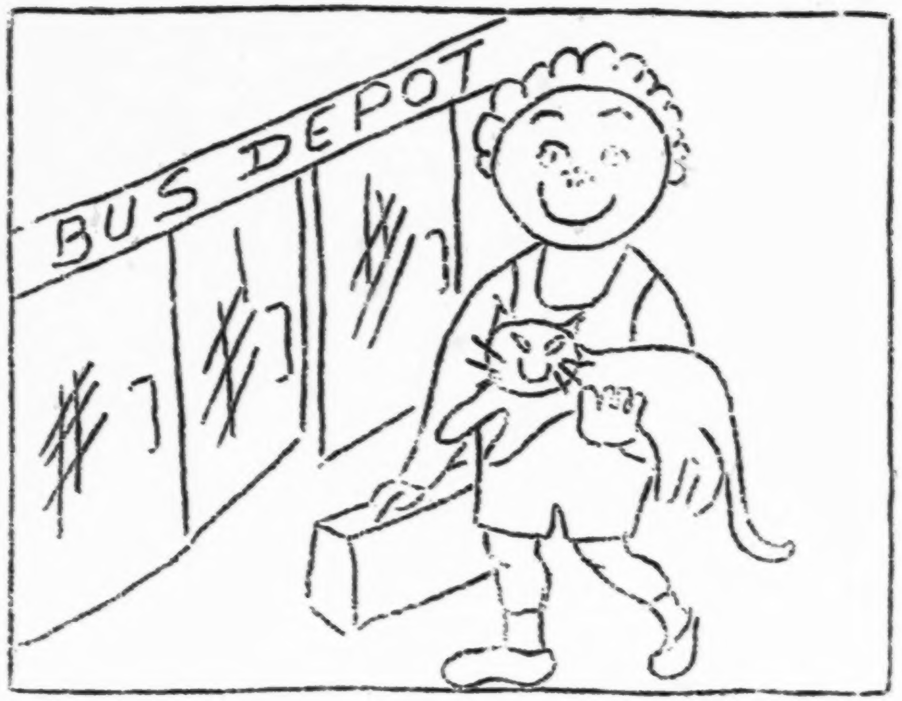


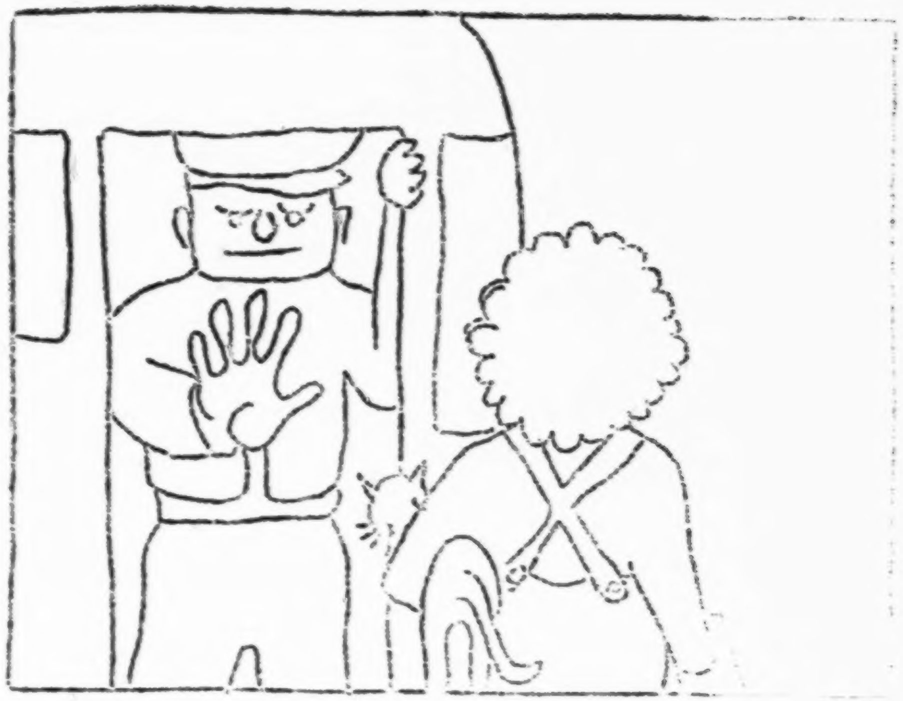
JIMMY AND REGINALD TAKE A TRIP

Name ____________________

Jimmy and Reginald Take a Trip

One day, Jimmy and his skinny alley cat, Reginald, arrived at the bus station to get the bus that would take them to visit Grandmother in Oldetown. As they started to board the bus, the big burly bus driver held up his big burly hand and said, "Sorry, kid, no alley cats on *my* bus!"

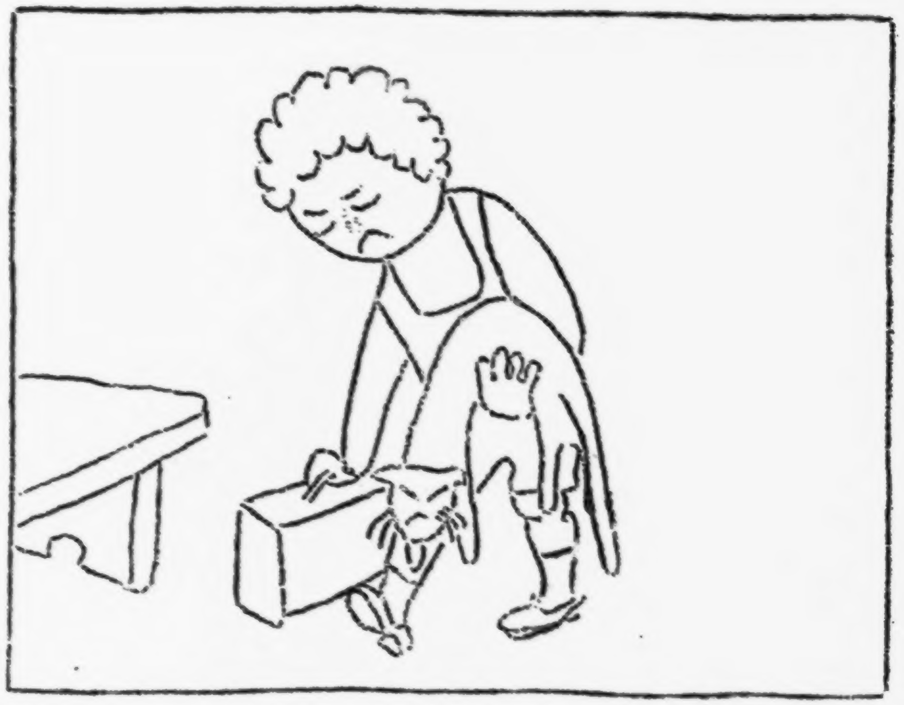


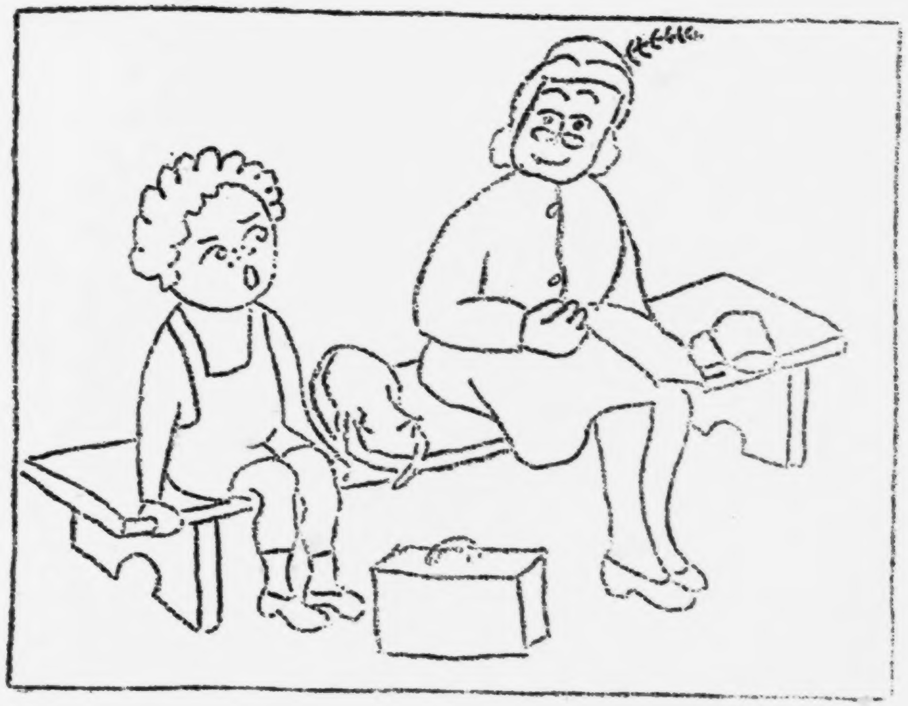


"What will we ever do now?" thought Jimmy, as he and Reginald trudged over to a bench to sit down and think.

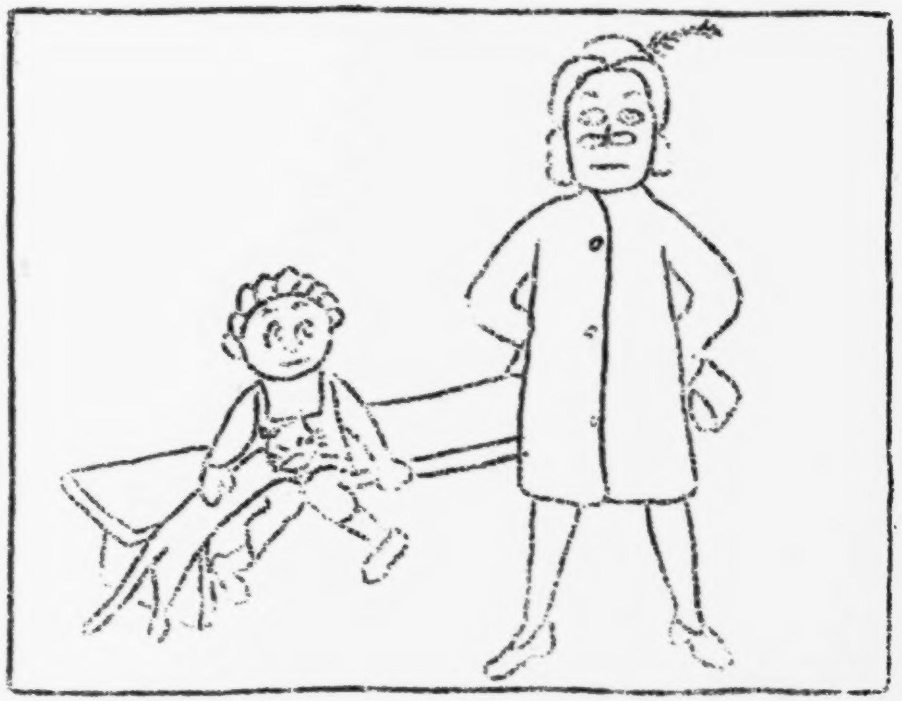
"Why such a sad look, little boy?" a soft voice asked. Jimmy looked up; there sitting on the bench next to them was a little old woman with a feathered hat on her head and tiny glasses on her nose.

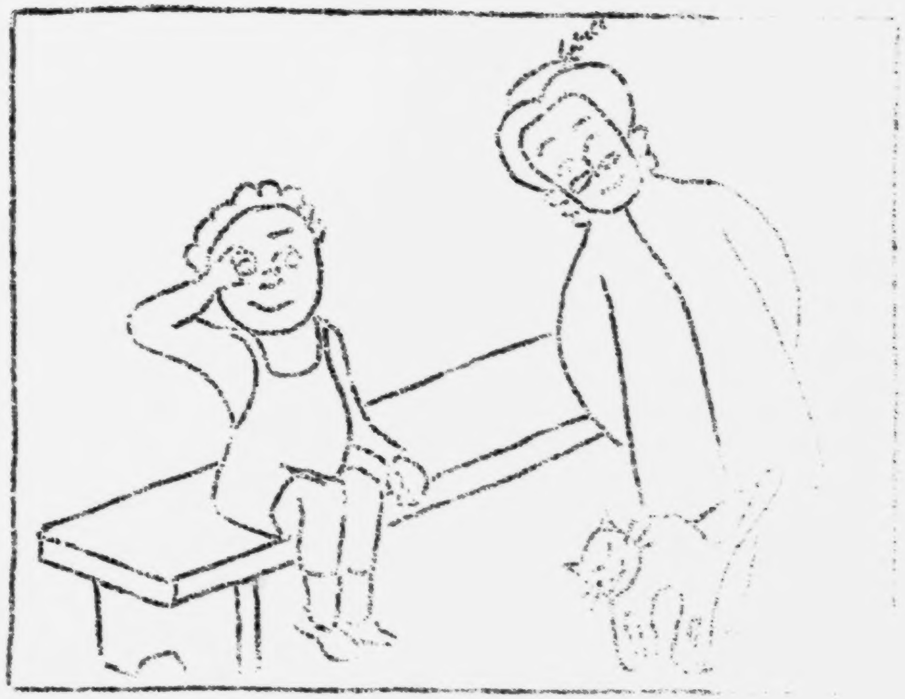
"The--the--" stammered Jimmy, trying to keep back a tear, "the bus driver won't let me get on the bus with my cat, and now we won't be able to visit Grandmother in Oldetown."



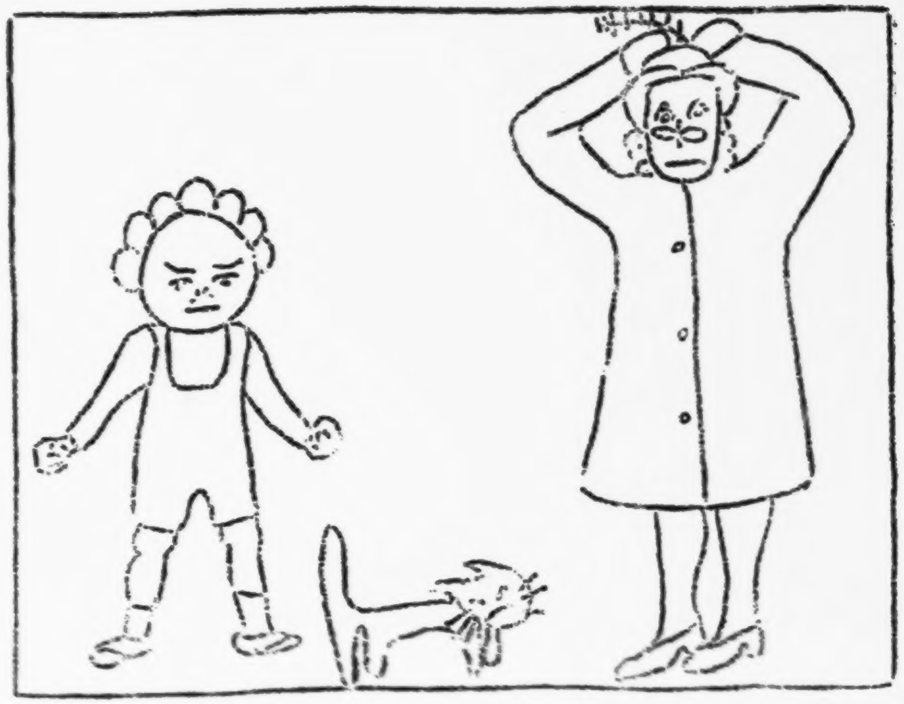


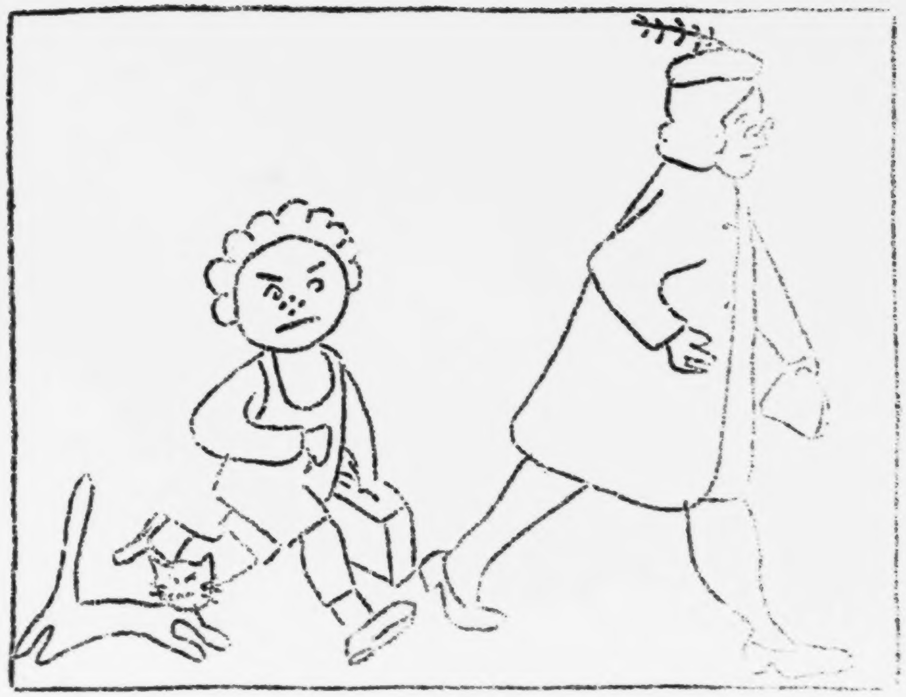
"Well!" the old woman said, standing up straight as though she were ready for battle, "I [illegible] in [illegible] Oldetown myself, and I am sure that we will be able to convince the driver to let both you and your [illegible] on the bus." Jimmy began to feel a little less sad, and he brushed away that tear which had almost appeared in his eye. Reginald, too, felt a little better, and rubbed his furry back against the old woman's legs.



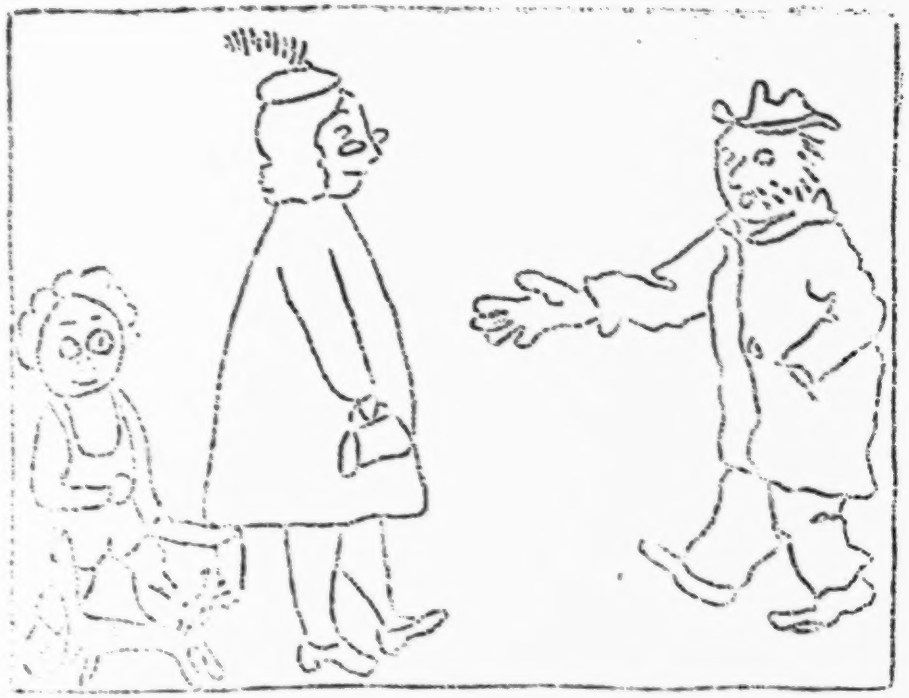


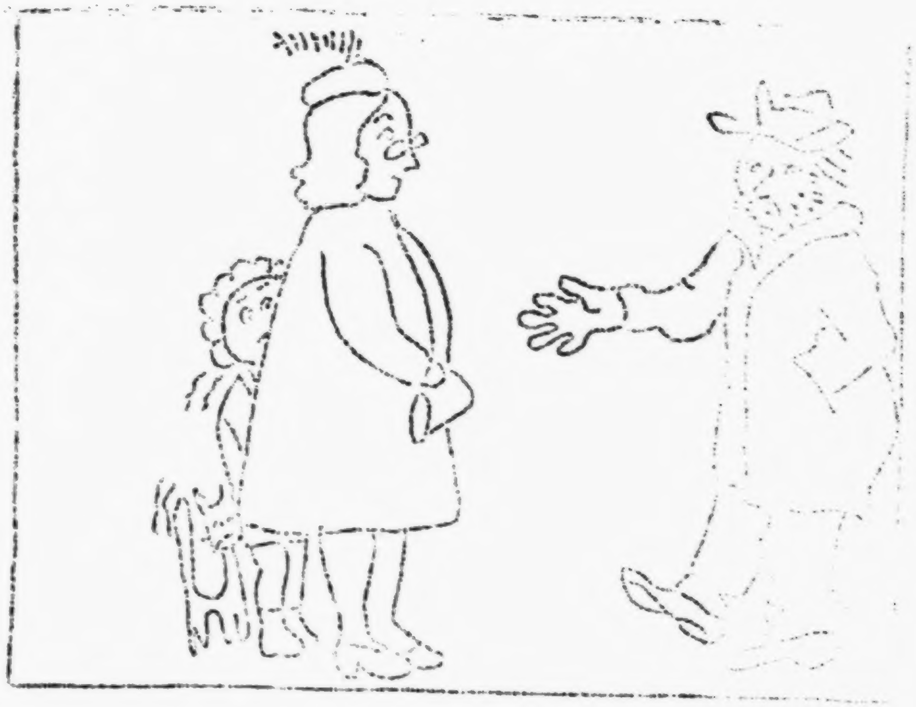
Then the woman pushed her hat firmly on her head, Jimmy clenched his little fists, and Reginald laid back his ears flat against his head. Thus prepared, the three marched off in a little procession toward the bus driver to convince him to take both Jimmy and his cat on the bus.





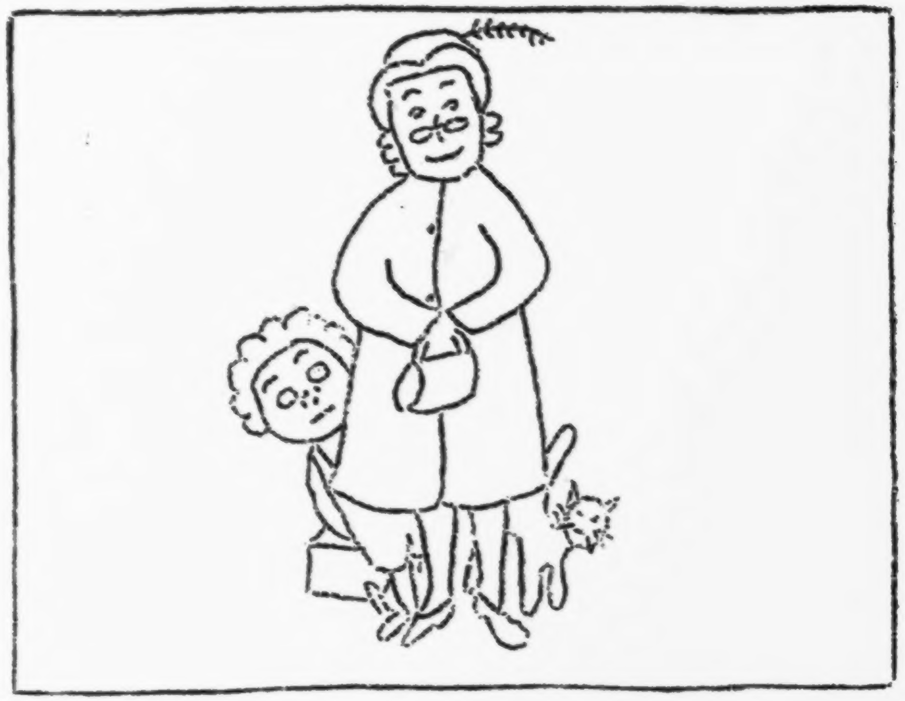
Suddenly appearing in their path stood an old tramp. He shuffled over to them and mumbled, "Say, lady, could ya spare a dime fer a cup a coffee?" Jimmy trembled with fright at the sight of the tramp and hid behind the woman's skirts, while Reginald hid behind Jimmy.

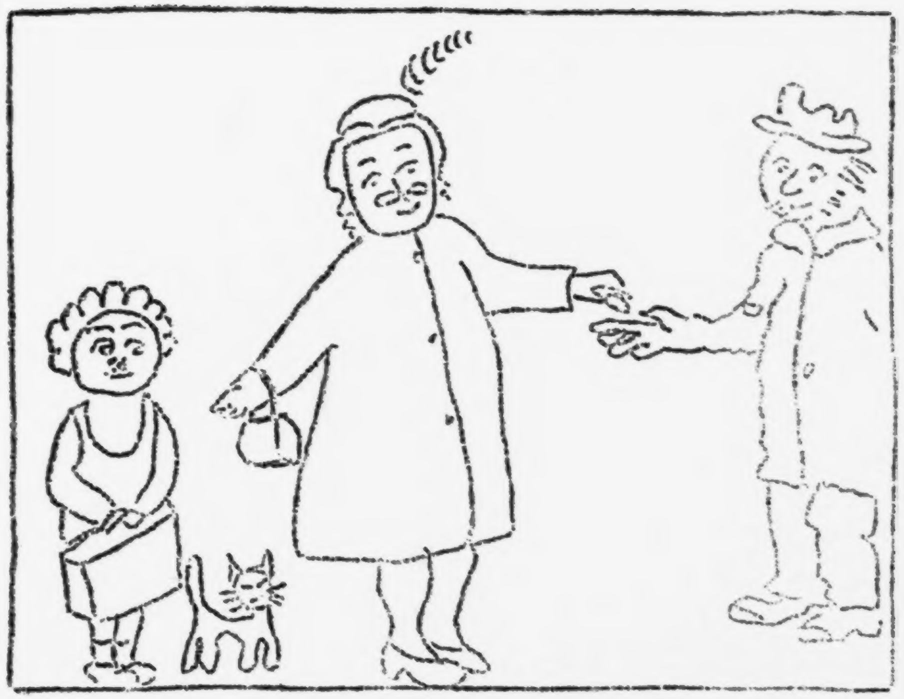




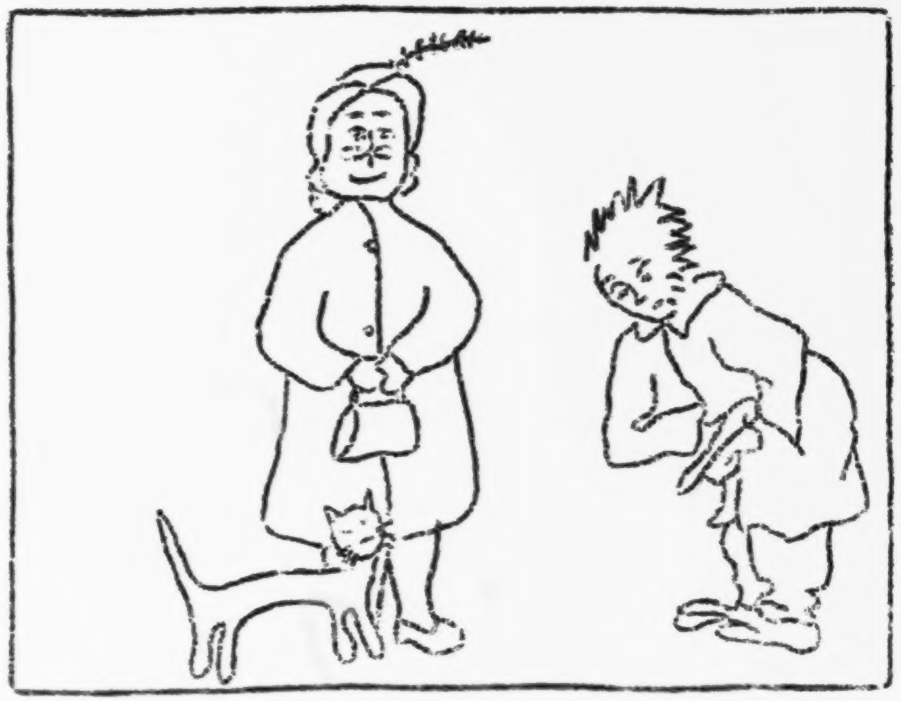
Gradually the two peered out from behind the woman, Jimmy on the right side and Reginald on the left.

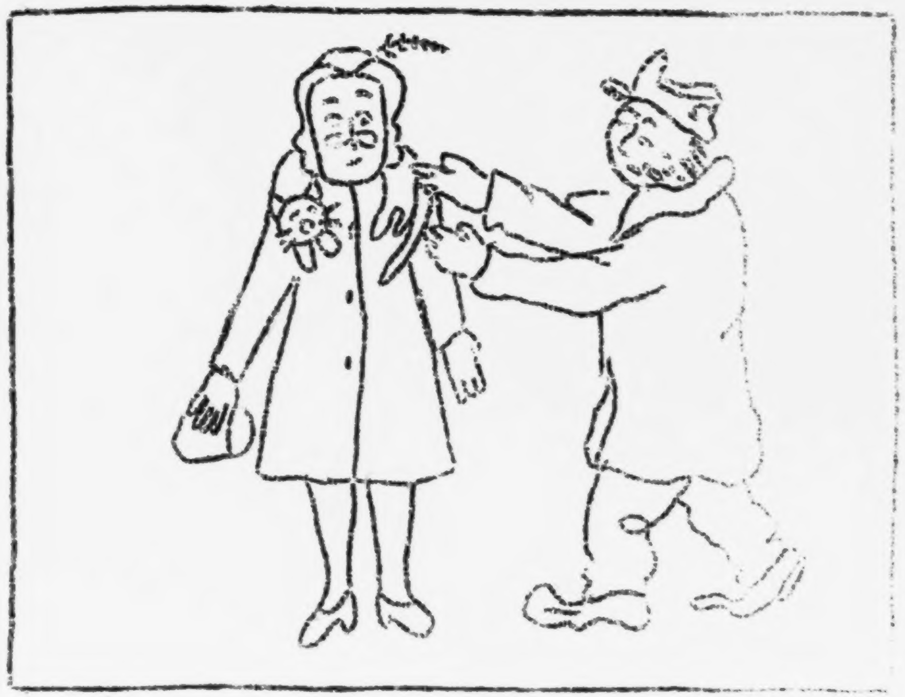
"Gracious, you certainly may have a dime, you poor old thing," said the woman, reaching into her pocketbook and handing the tramp a dime, "but please do not delay me any longer, for I must convince the bus driver to take this little boy and his cat on the bus."





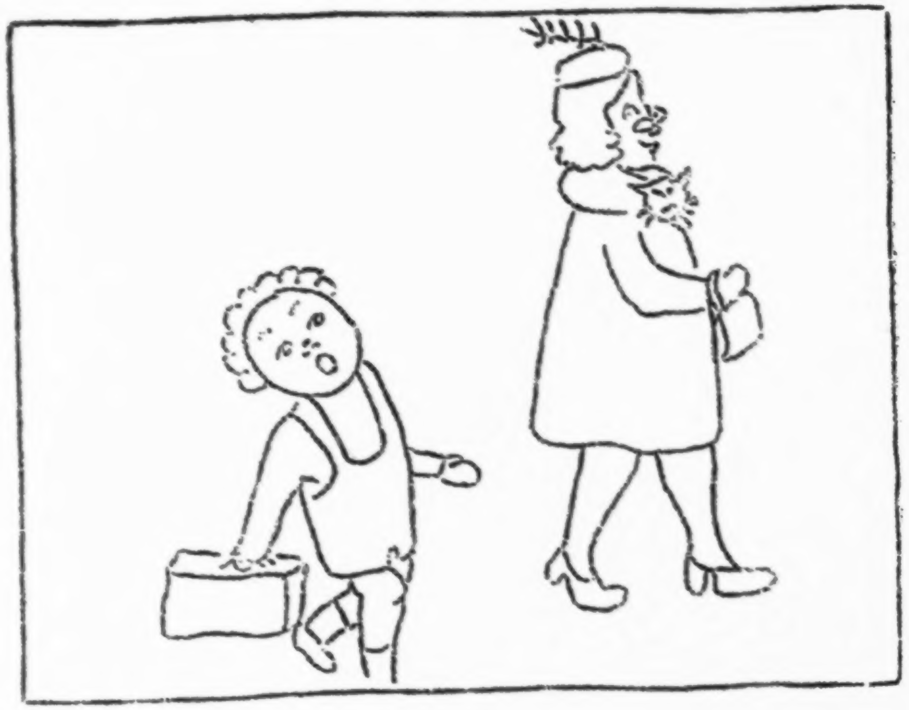
"Thanks kindly fer yer generosity, ma'am," said the tramp, bowing to her in a most gentlemanly manner, "but I know that driver don't take no alley cats on his bus. But he might if ya put the cat around yer neck." And reaching down, he snatched up Reginald and draped him around the woman's neck.

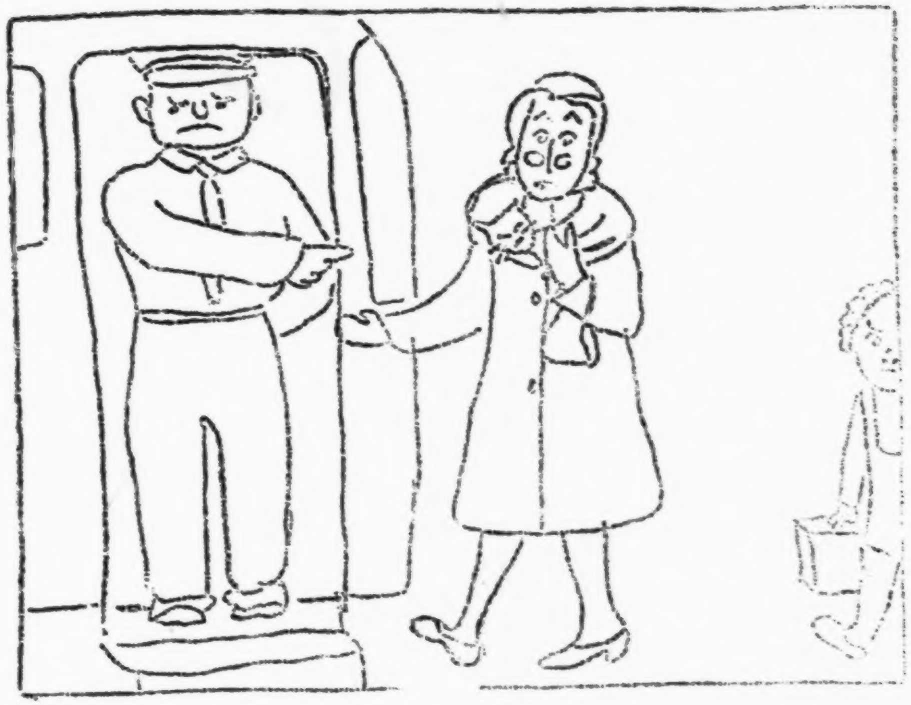




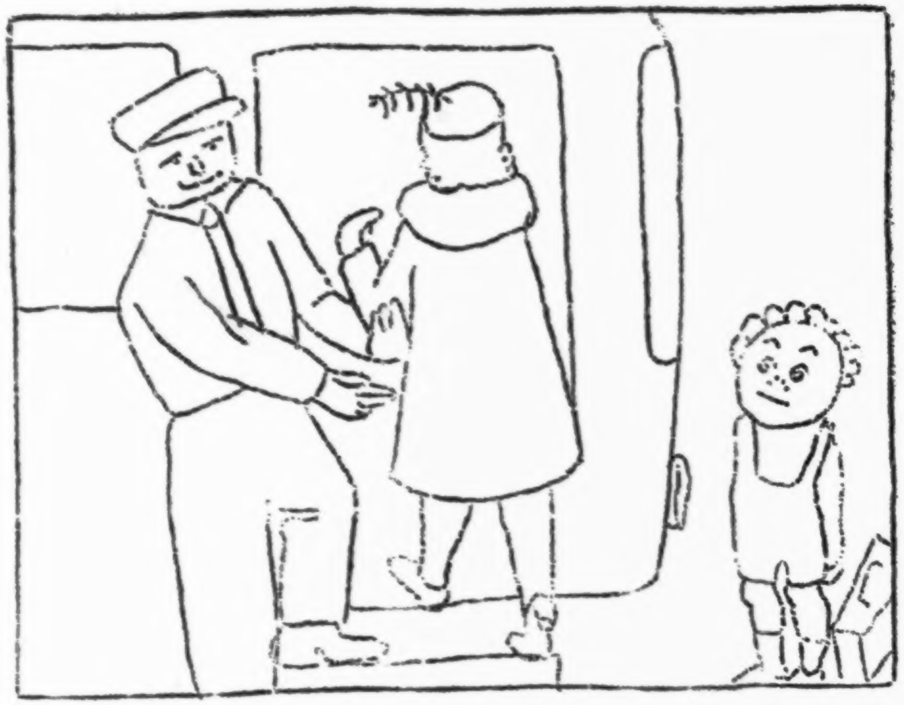
For a moment, Jimmy looked on in amazement, but then he scurried after the woman as she continued toward the bus driver with Reginald around her neck. When they reached the bus, the driver said in his burly voice, 'Hold it, lady. Is that a cat around your neck?"

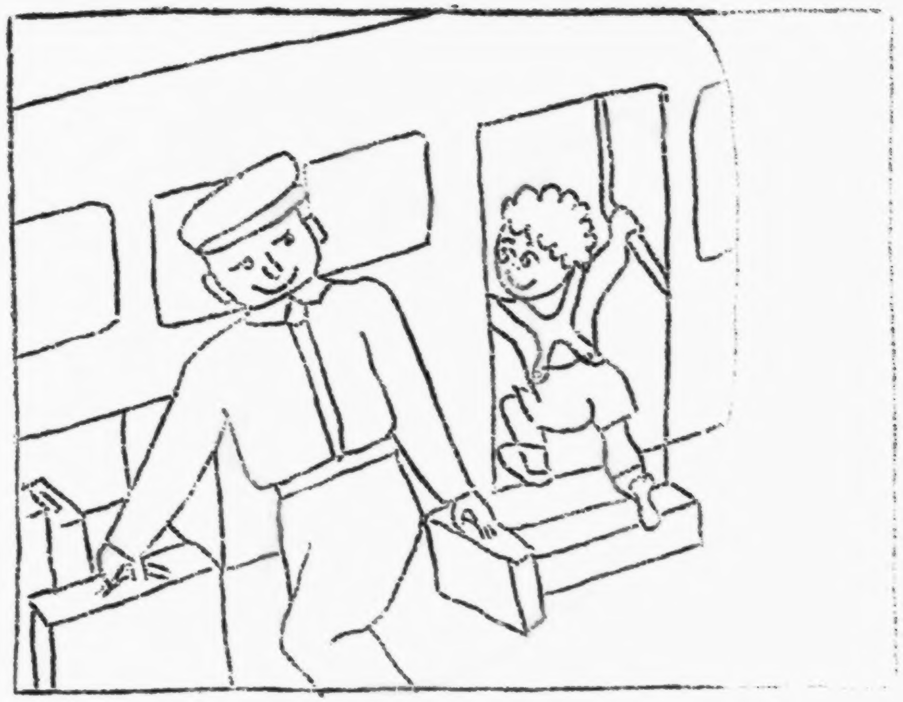
'I beg your pardon!" came the woman's indignant reply. "I will have you know that this is my fur piece.'



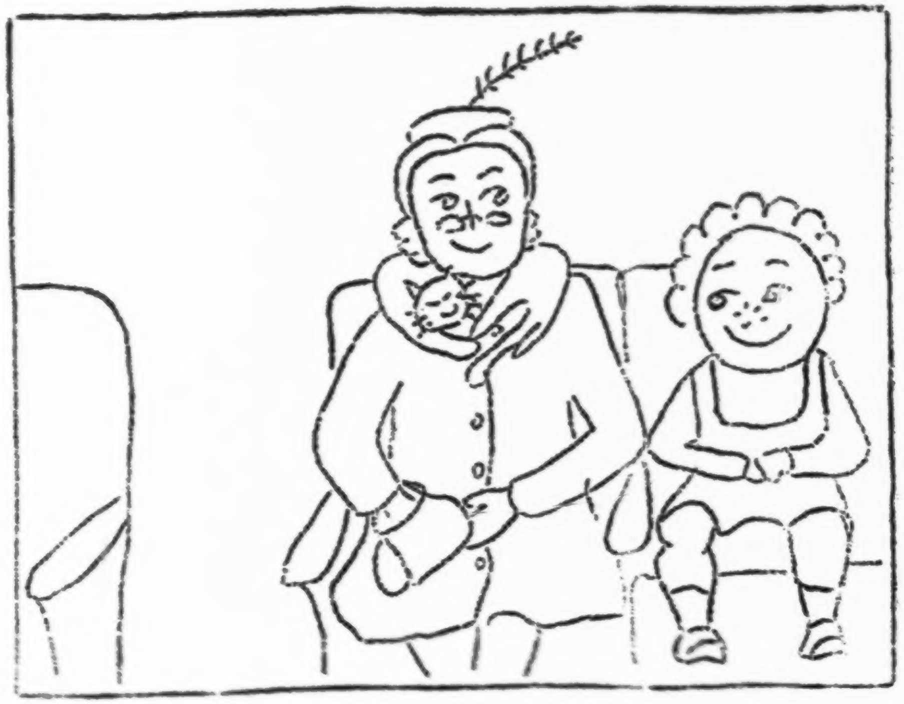


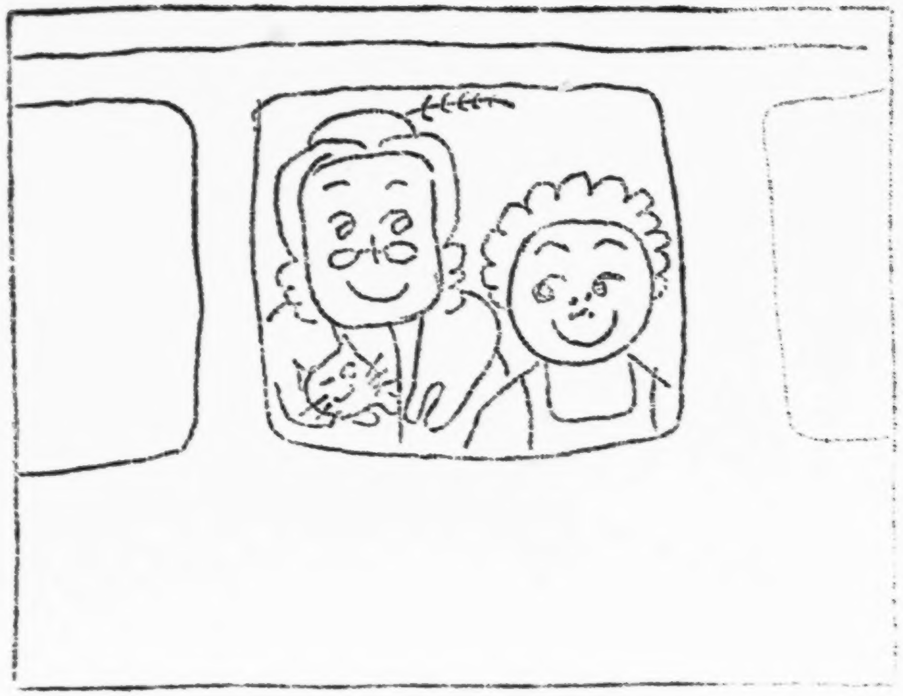
The driver became very apologetic and said, "Oh, I am very sorry, madam. Here, let me help you onto the bus." And then he turned to Jimmy and said, "Come along, little boy. If you're taking this bus you'd better get on now." Jimmy quickly boarded the bus, and the driver then went about storing all the passengers' suitcases.





And so, Jimmy and Reginald were at last on the bus that would take them to Grandmother's house in Oldetown. And as the bus rumbled down the road, Jimmy, and the old woman who was his new friend, and Reginald, peered out the windows, looking at the city, the countryside, and maybe even your house and mine.



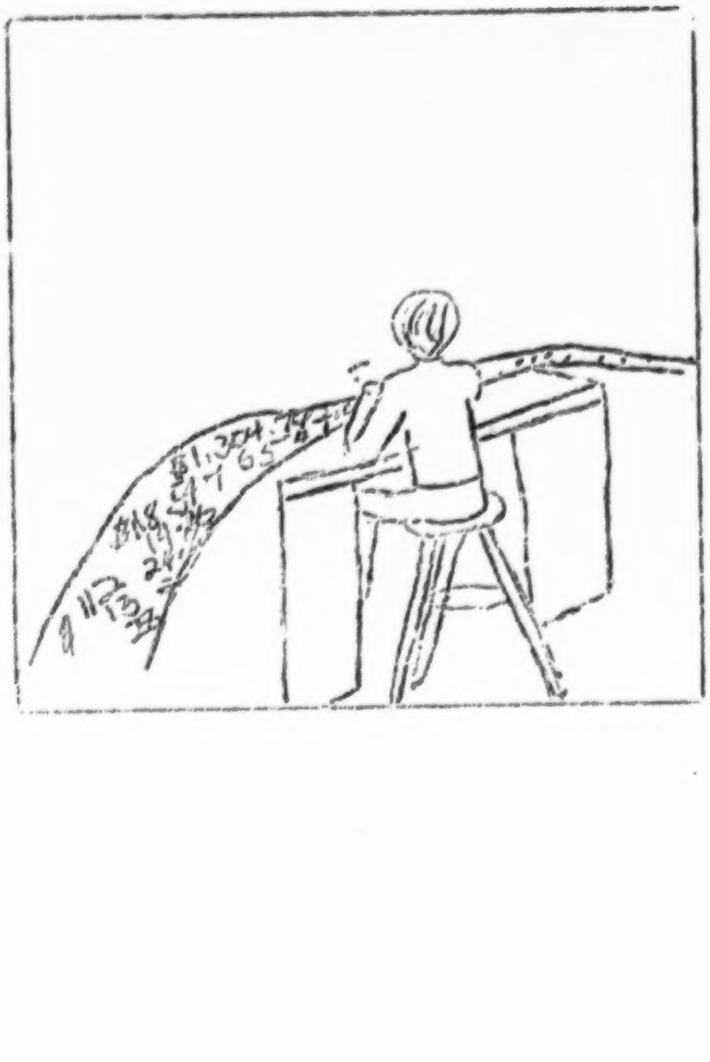


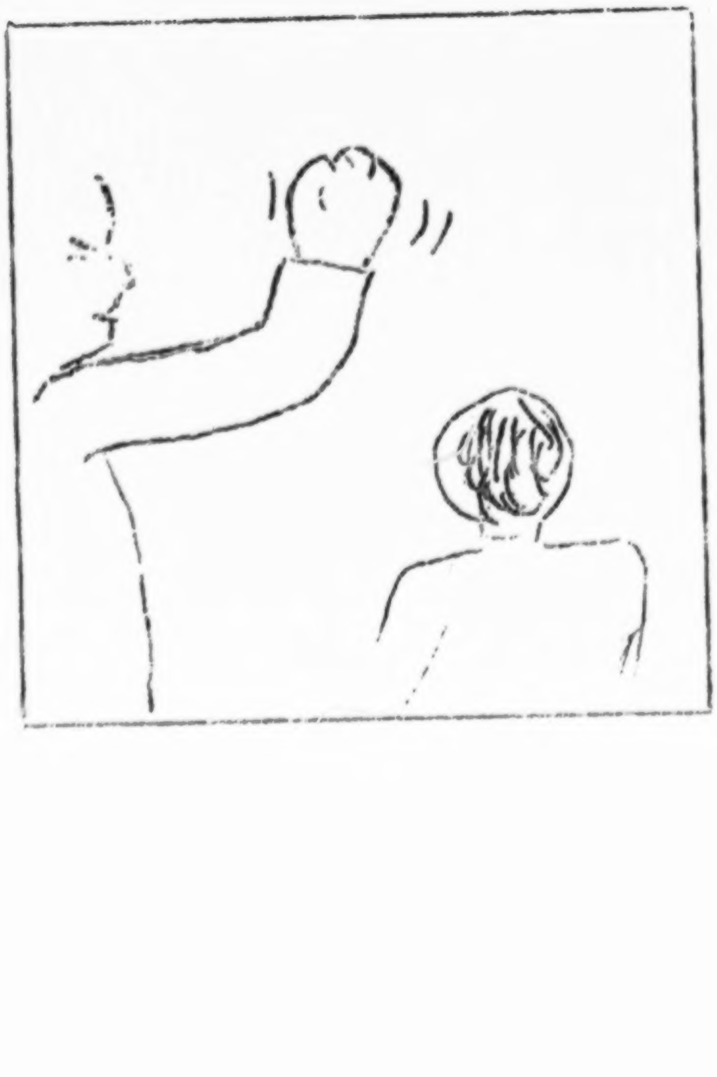
$AMUEL
BINDER

name ______________________

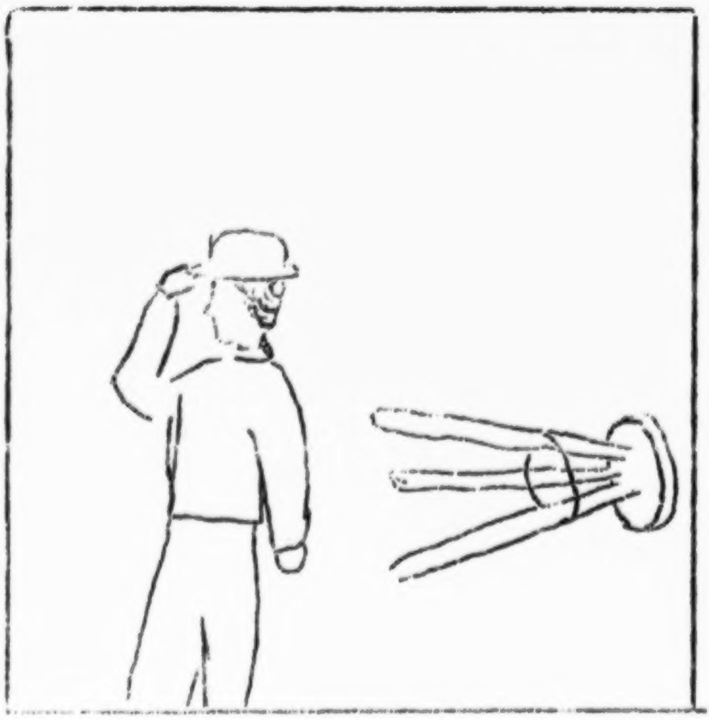
Before adding machines were invented, bank clerks used to sit on high stools all day, adding long columns of numbers

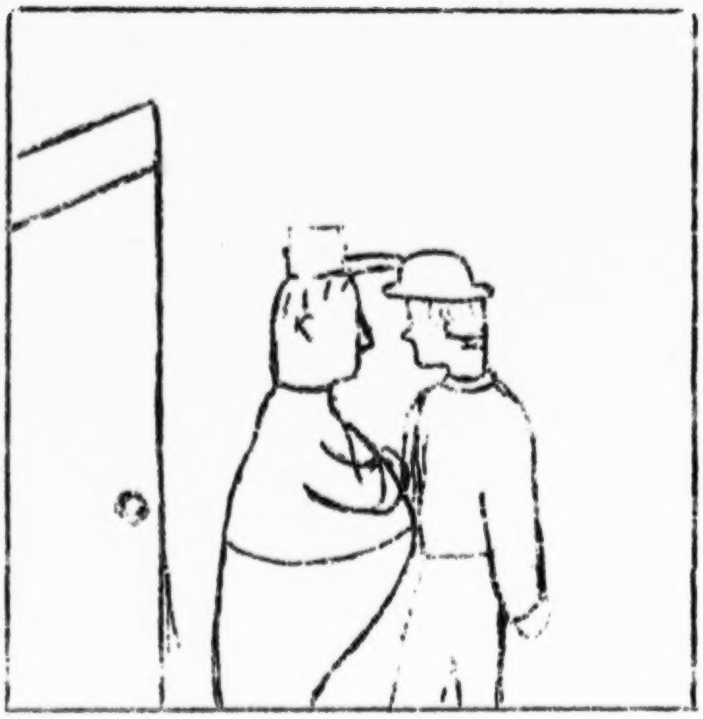
One such man, Samuel Binder, was hard at work one day when the president of the bank put his fist down on Samuel's desk and bellowed, "Binder, you've been sneaking mistakes into your accounts and pocketing the difference. You're fired!"





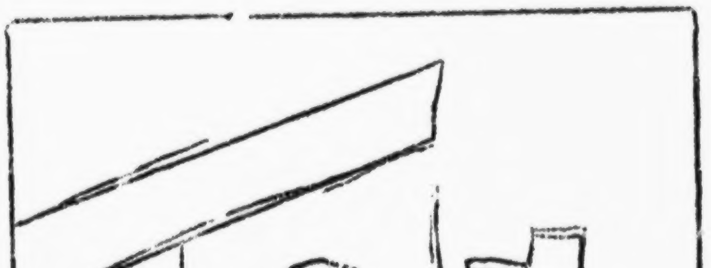
Too surprised to think or speak, Samuel put on his hat and started for the door, accidentally knocking over his stool as he left Still in a daze, he walked straight into the doorman. "Oh, I'm so sorry," Samuel apologized. "You see, I've just been fired. There must be some mistake."

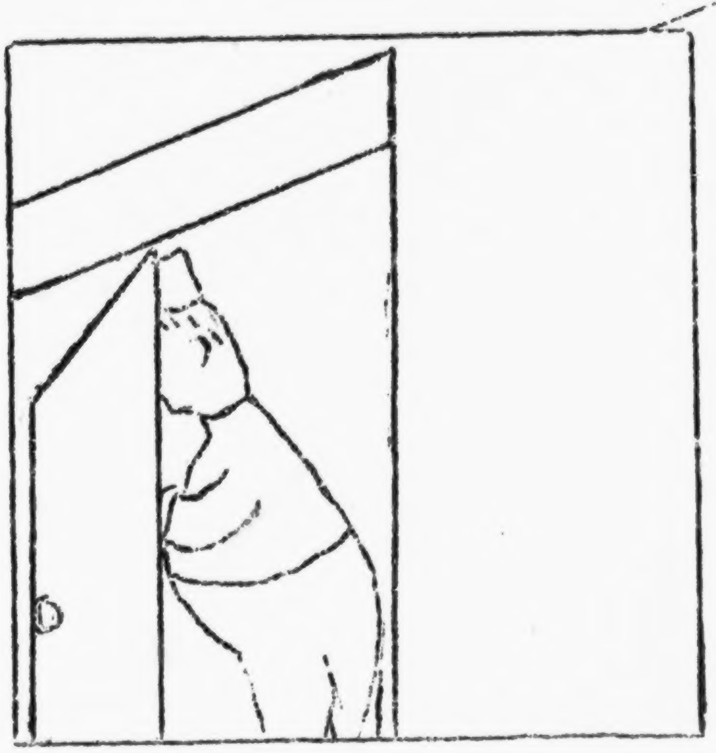




The doorman watched Samuel walk away, bumping into people as he went.

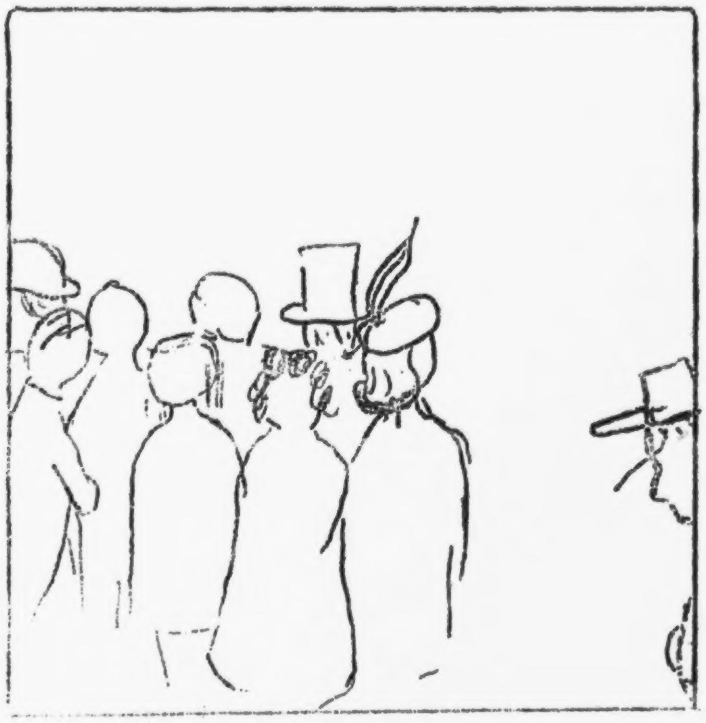
"Mr. Binder!" the doorman called after him, leaning out the doorway. "I think I can help you."

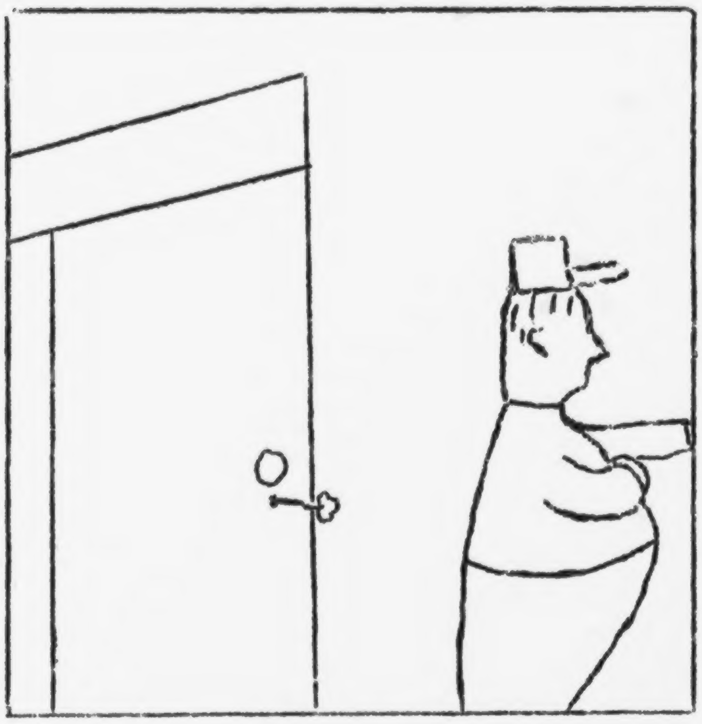




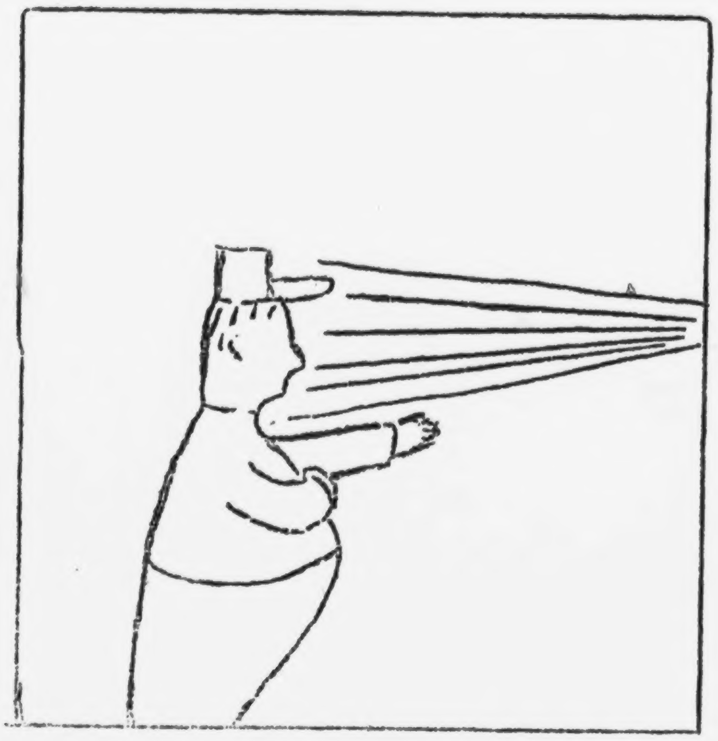
But Samuel Binder had already disappeared in the crowd.

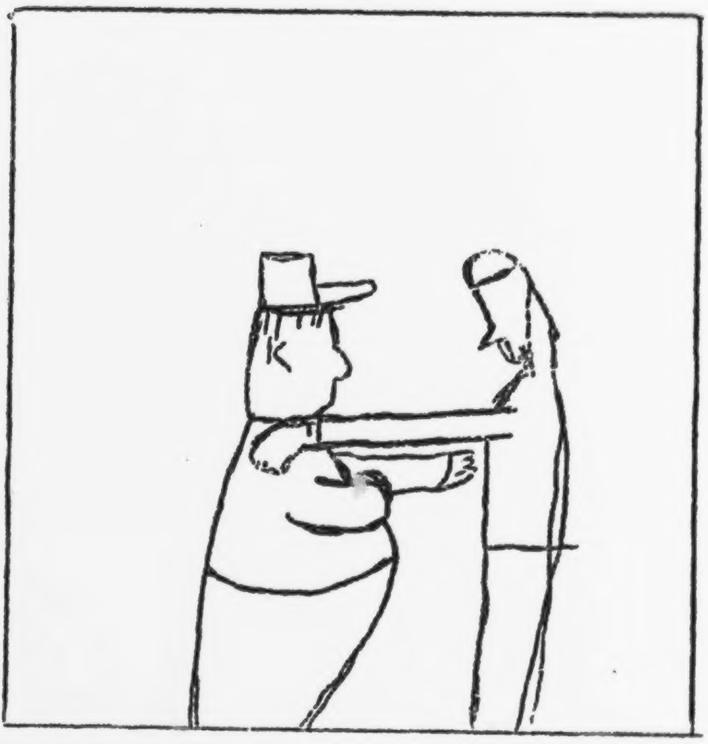
At closing time that day, the doorman did not lock up and leave as he usually did. Instead, he locked the door from the inside and made his way in the dark to the president's office.





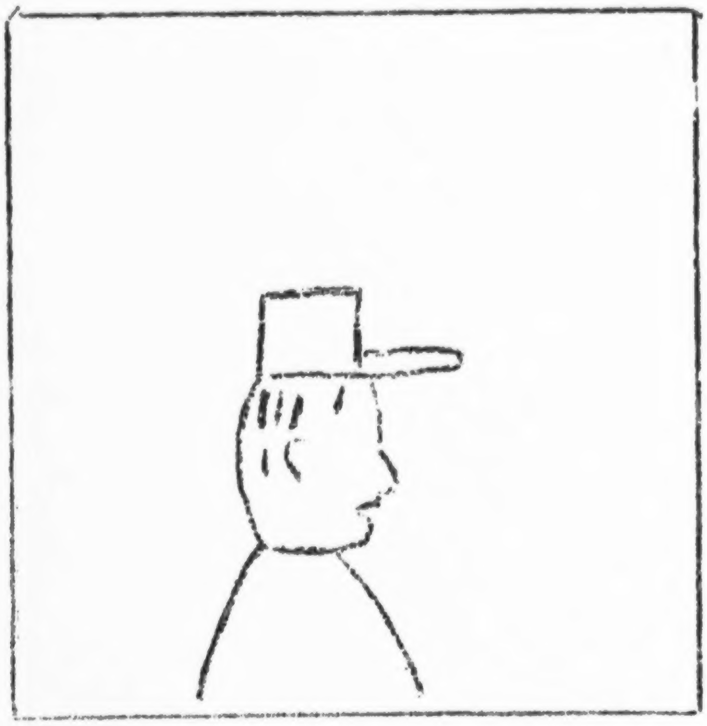
He was blinded by a sudden light shining in his face. "Just what do you think you're up to?" growled the voice of the night-watchman as he clamped a hand on the doorman's shoulder.

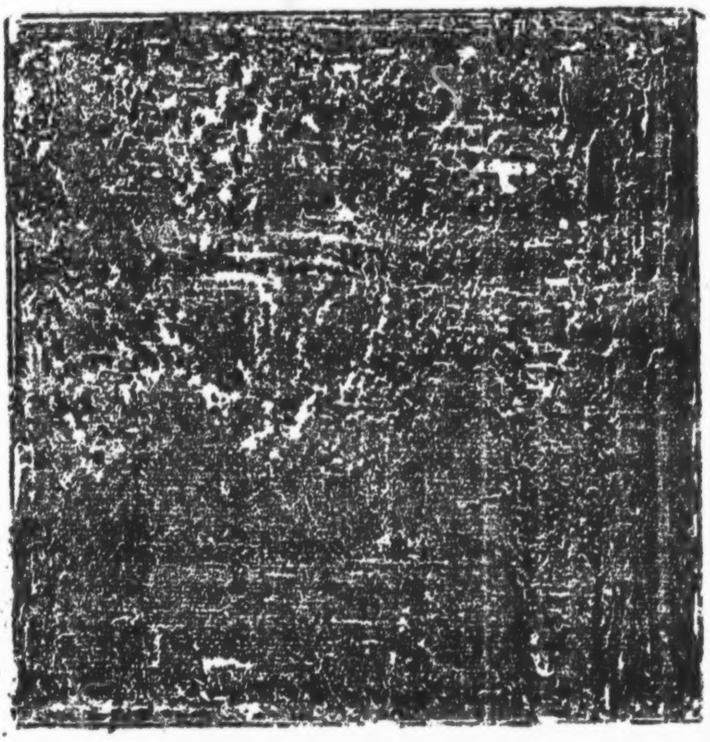




"I'll tell you what I'm up to," the doorman replied. "The president's accused one of the clerks, poor Samuel Binder, of falsifying his accounts, and fired him. Now the other day I happened to get to work early, and saw the president going back and forth from his office to Samuel Binder's desk. I think *he* was up to something, not Binder, and the proof might be in that office."

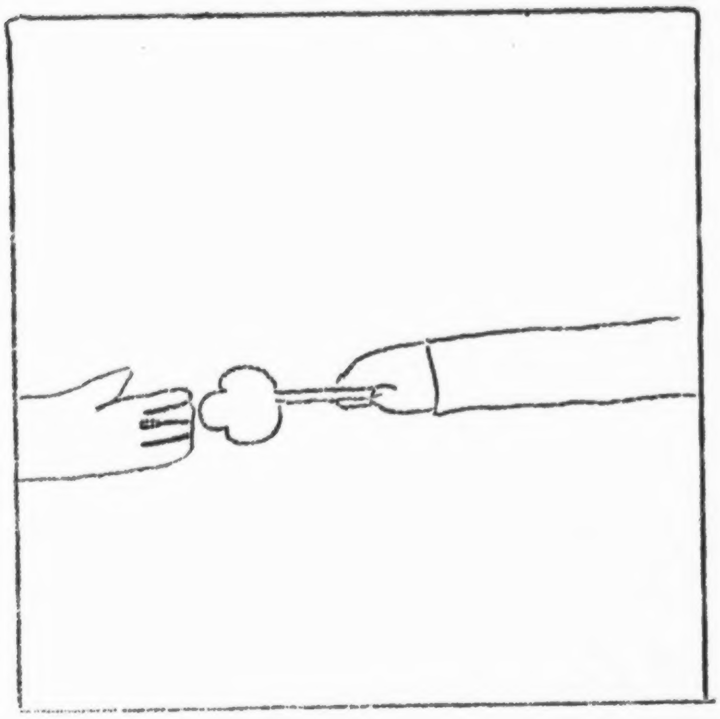
The watchman was so surprised by this news that he dropped his lantern, which went out, leaving them in total darkness.

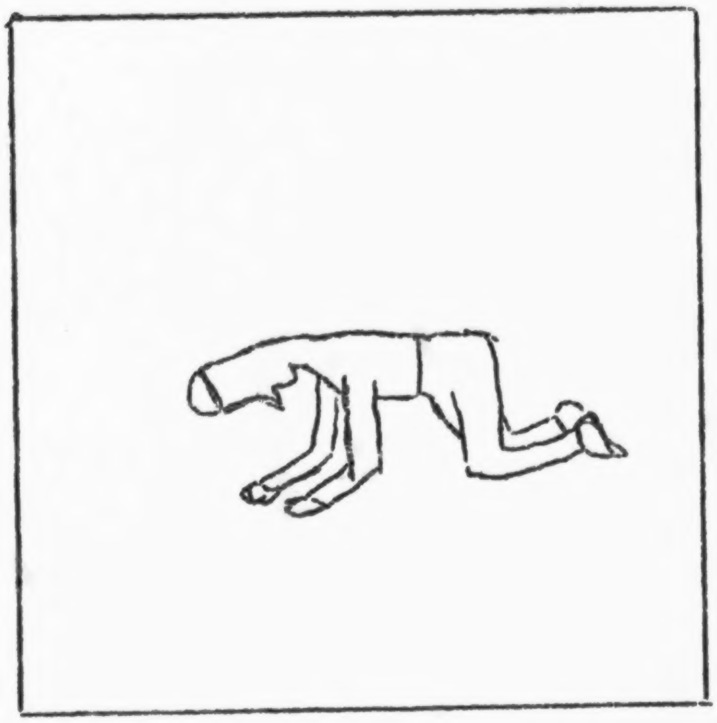




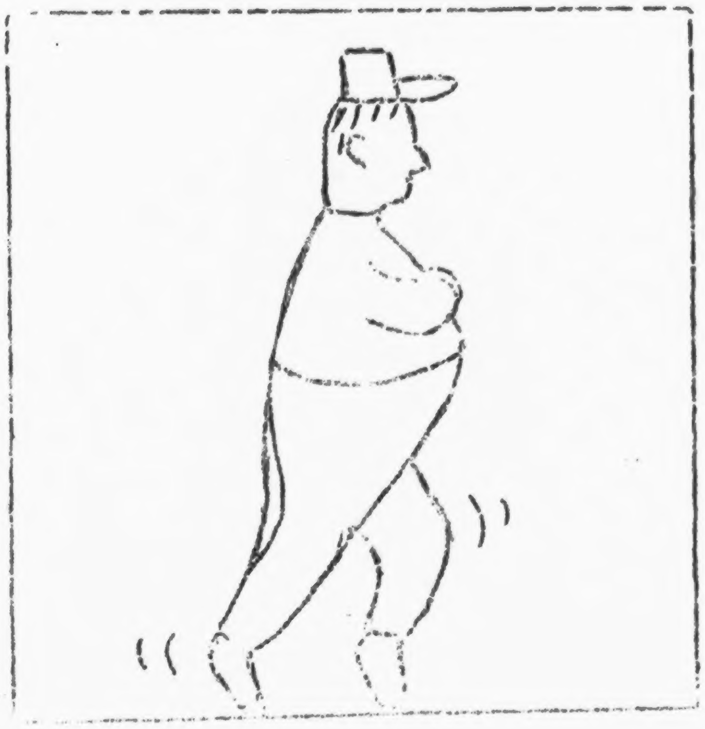
"I don't know how you were planning to get in," the watchman said. "That door's always kept locked. But since you're here for a good cause, I'll help you. Here, take this and go on in, while I get the lantern relit." He slipped a key into the doorman's hand.

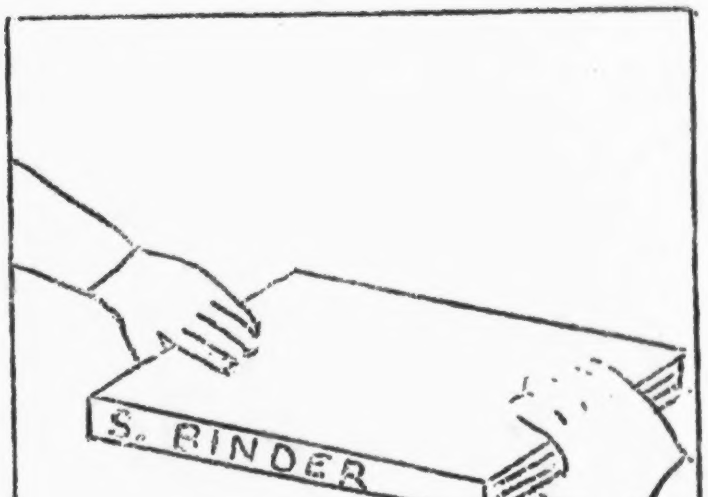
Crawling on his hands and knees, the watchman managed to find his lantern, and started fumbling for the wick.



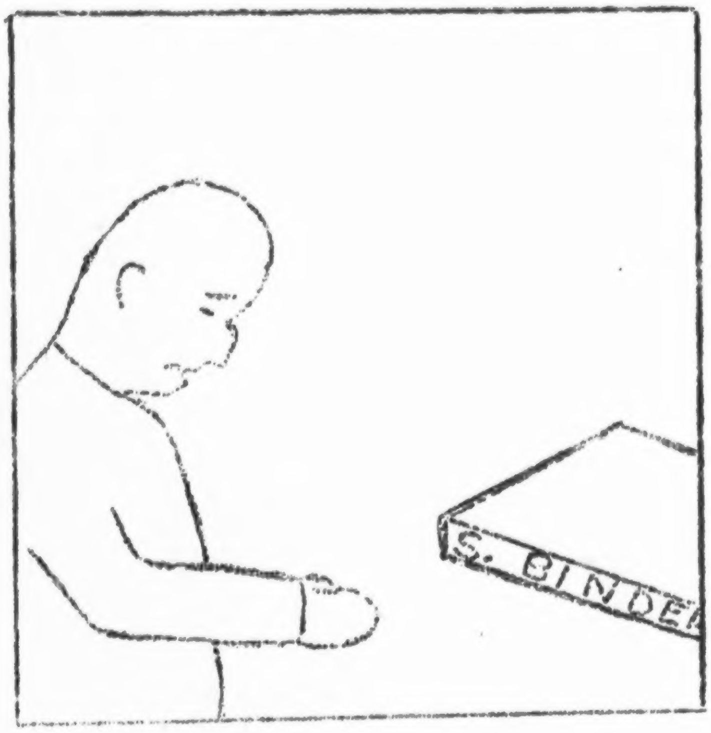


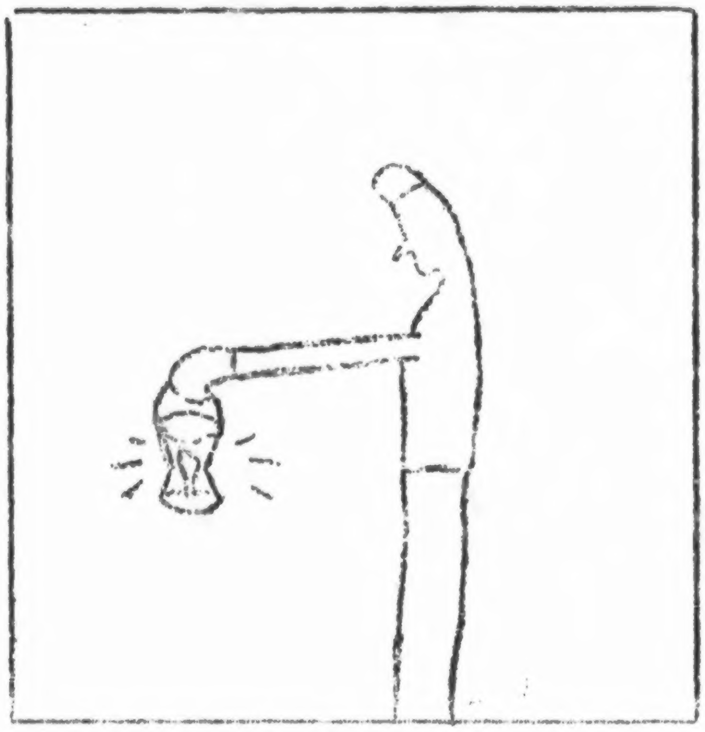
Meanwhile, the doorman had unlocked the president's office and tiptoed in, not knowing what he might find. He found that he was not alone. There was the presiden, with Samuel Binder's binder. "So it *was* you!" cried the doorman, grabbing one end of the binder while the president pulled at the other.



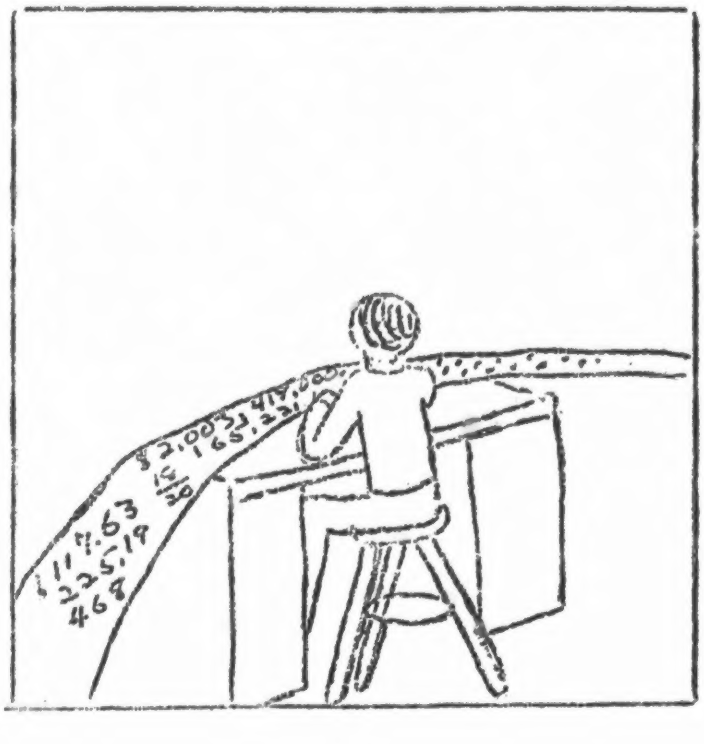


The doorman was stronger, wo the president let go and confessed.
And the nightwatchman finally got his lantern relit.





The next morning Samuel Binder had his job back.
The bank's board of trustees gave the doorman a promotion.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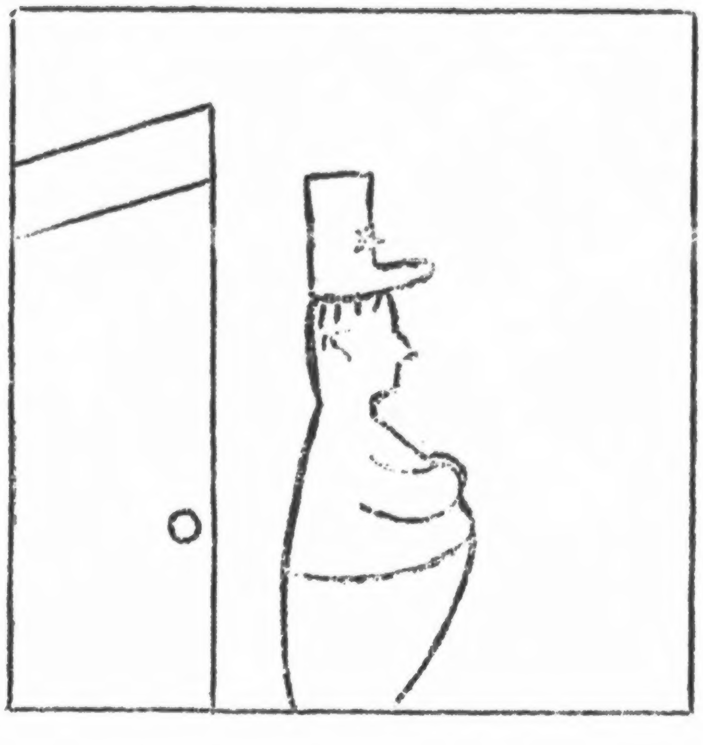
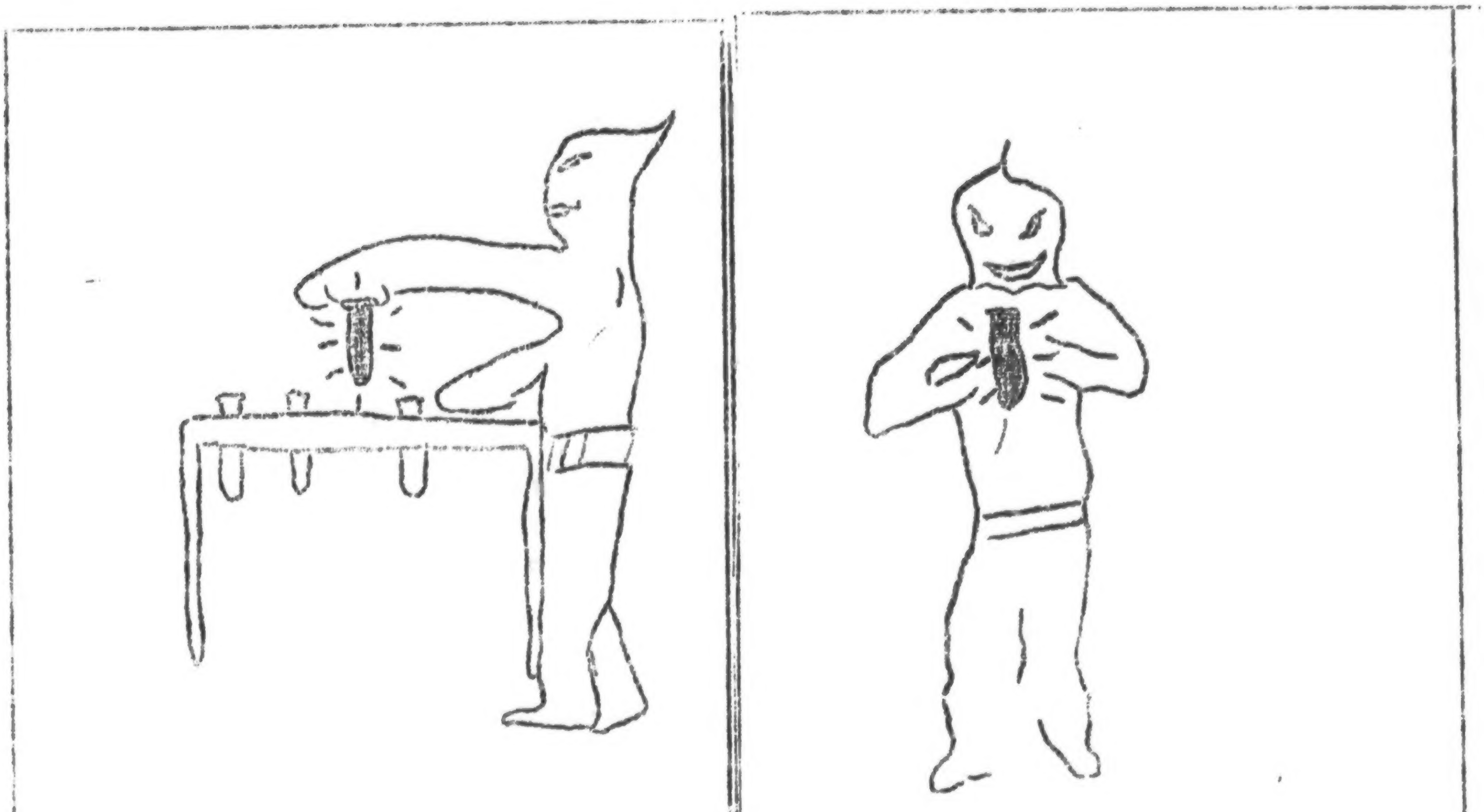


JOHN NEUTRON MEETS THE MAN IN BLACK

Name______________________________

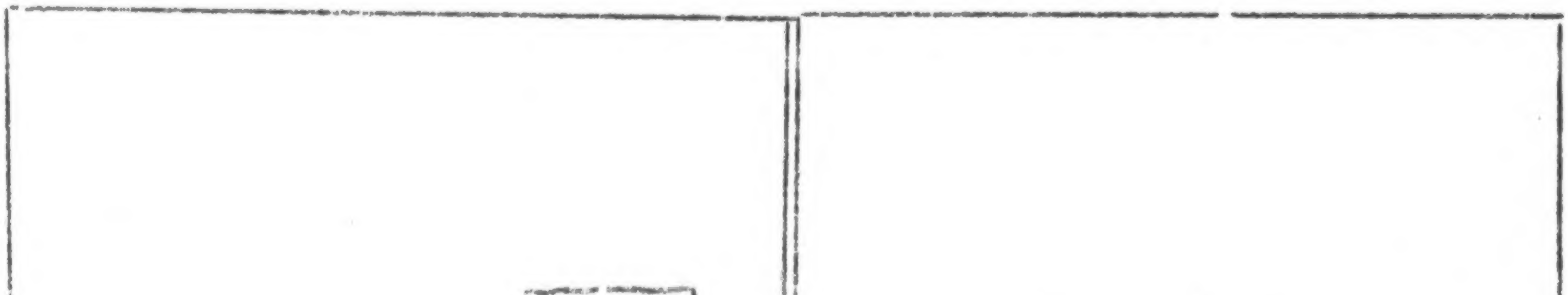
ONE NIGHT THE MAN IN BLACK CREPT QUIETLY INTO THE OLD SCIENTIST'S LABORATORY, LIFTED ~~ON~~ A TUBE FILLED WITH GOLDEN, GLOWING LIGHT FROM A RACK, AND HURRIED OUT.

HE CHUCKLED EVILLY AS HE WATCHED THE FLICKERING TUBE IN THE DARKNESS OF THE CORRIDOR.



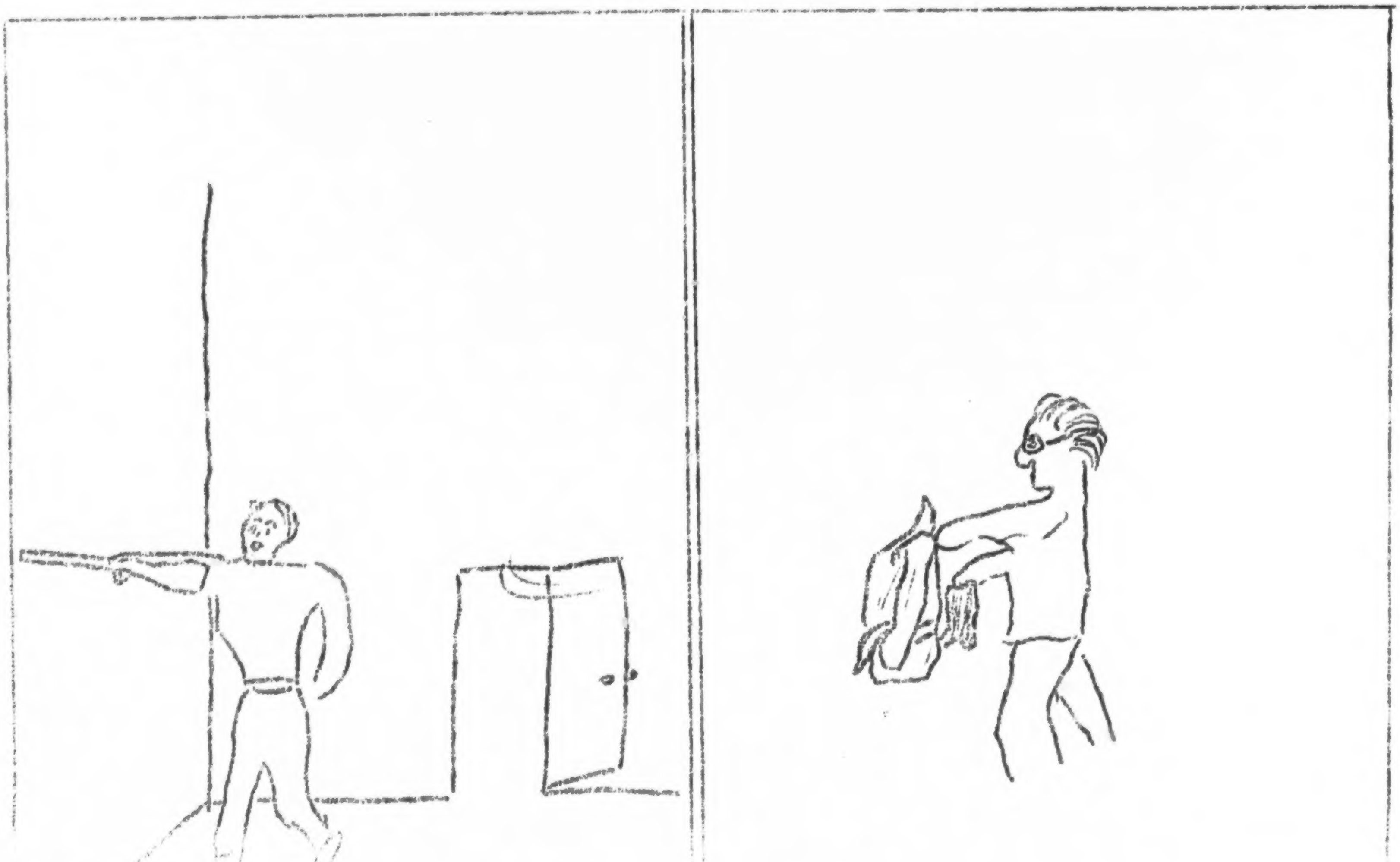
THE OLD SCIENTIST WOKE SUDDENLY, MISSED THE GOLDEN TUBE, AND SHOUTED, "JOHN, JOHN, WE'VE BEEN ROBBED!"

HE STOOD NEAR THE RACKS OF TUBES, PEERING AT THEM UNBELIEVINGLY.



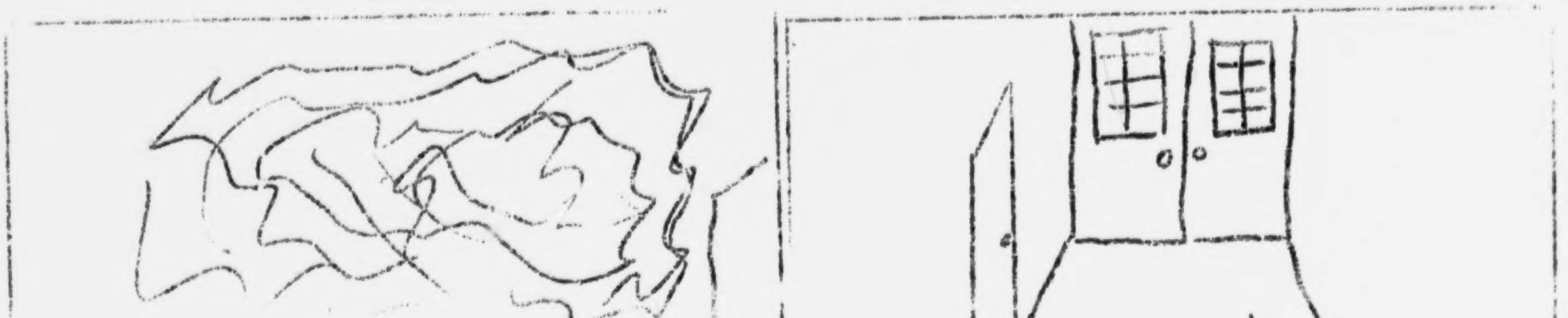
JOHN RUSHED IN FROM THE LAB ADJOINING HIS FATHER'S, GRABBED AN OLD HUNTING RIFLE FROM THE WALL, AND CRIED "I'LL GET HIM."

HIS FATHER QUICKLY HANDED HIM HIS BLACK LEATHER COAT AND A PAIR OF MOTORCYCLE BOOTS.



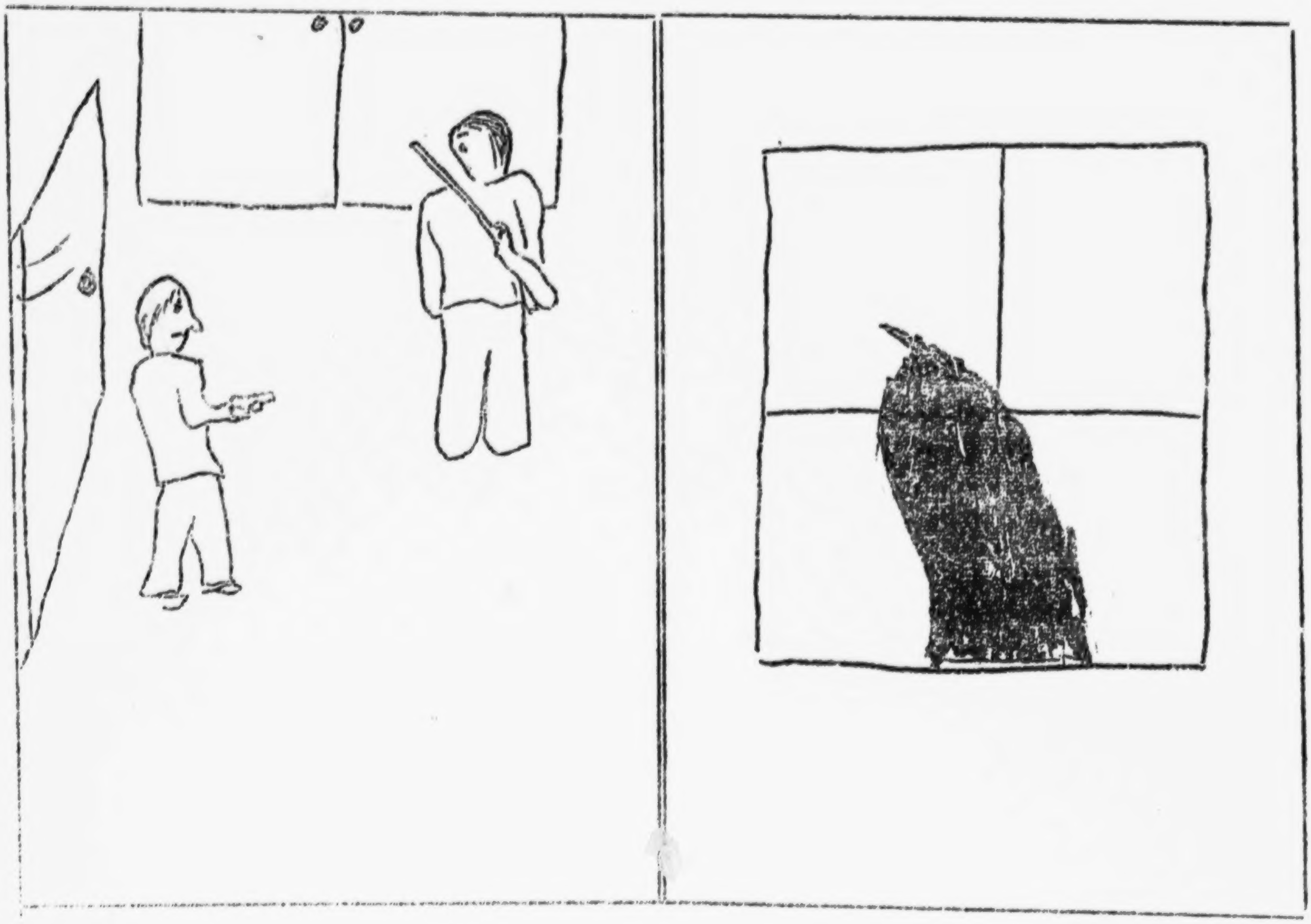
OUTSIDE, HIS POWERFUL MOTORCYCLE WAITED FOR HIM.

JOHN STUMPED QUICKLY OUT AND DOWN THE HALL IN HIS HEAVY BOOTS.



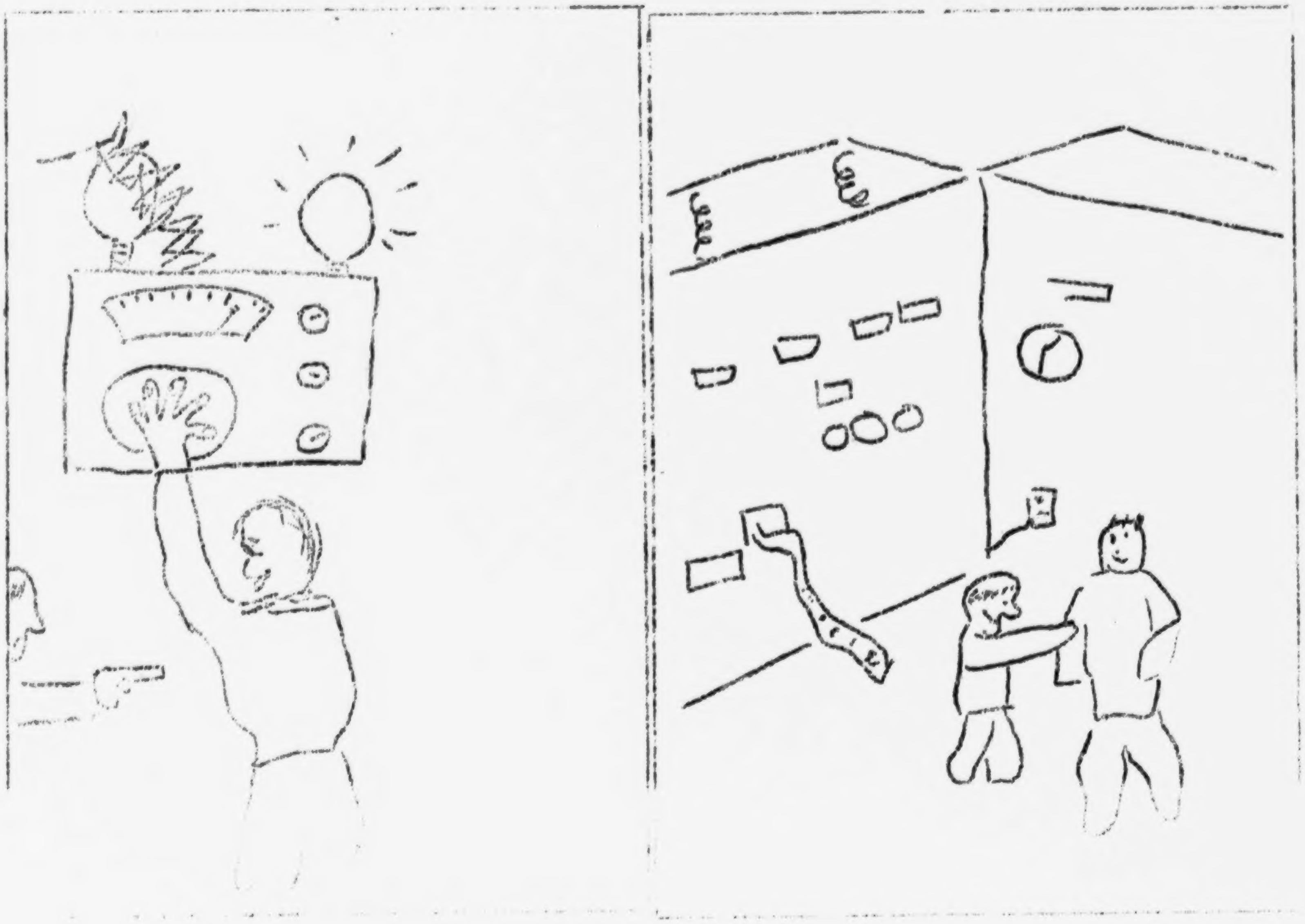
"STOP! PROVE YOU ARE JOHN NEUTRON OR DIE," COMMANDED A SMALL, GREYFACED MAN BY THE DOOR, POINTING A PISTOL AT JOHN.

A DARK SHADOW FLITTED PAST THE LARGE WINDOW IN BACK OF THE GREYFACED MAN.



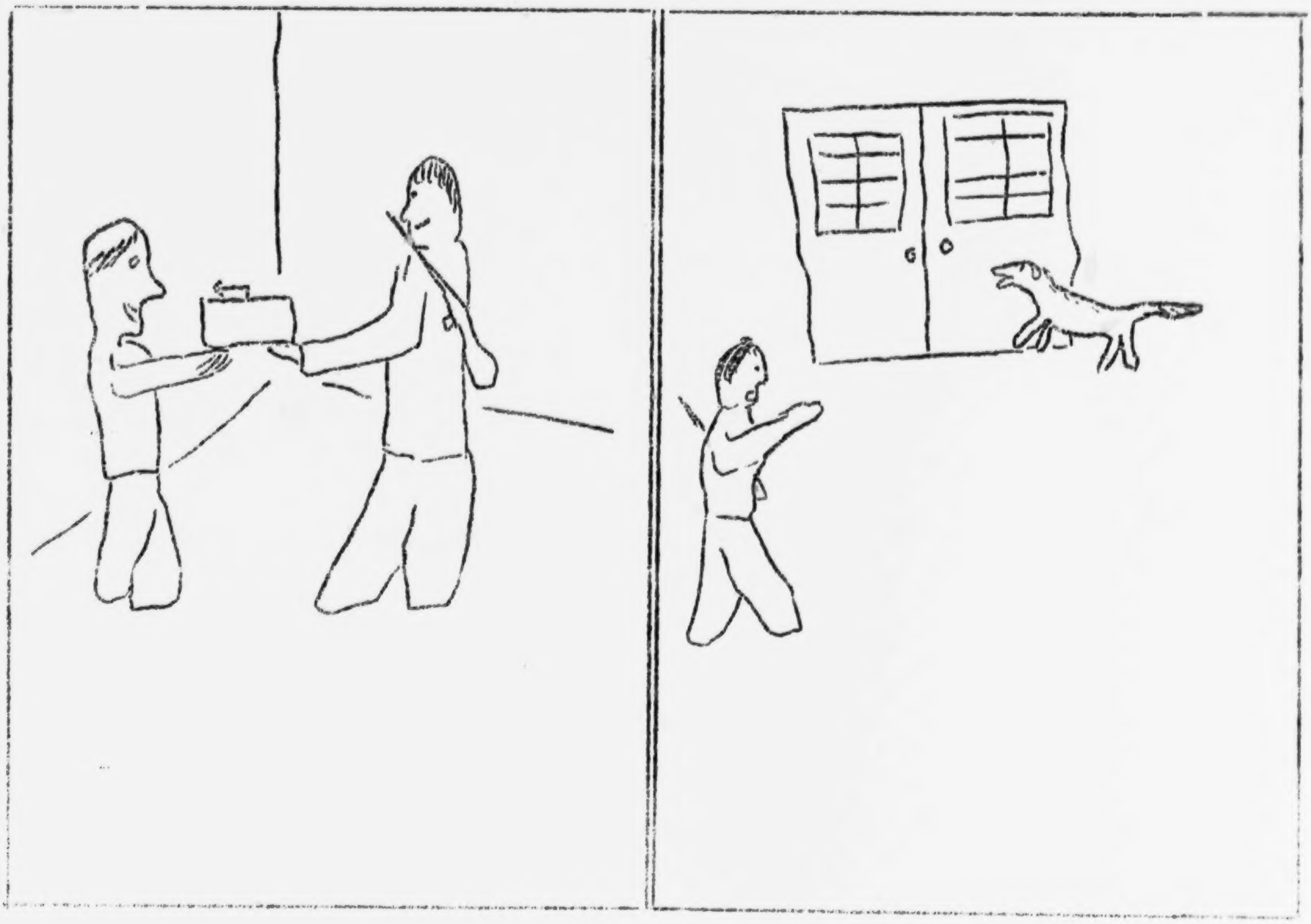
JOHN REACHED UP AND PULLED THE FINGERPRINT PHOTOANALYZER FROM THE TOP OF THE DOOR AND FED HIS PRINTS INTO THE MACHINE, WHICH CHIMED AND BLINKED A GREEN LIGHT ALMOST IMMEDIATELY.

THE GREYFACED MAN RELAXED AND PULLED JOHN INTO ANOTHER LABORATORY AND UP TO A HUGE BANK OF CLICKING MACHINES.



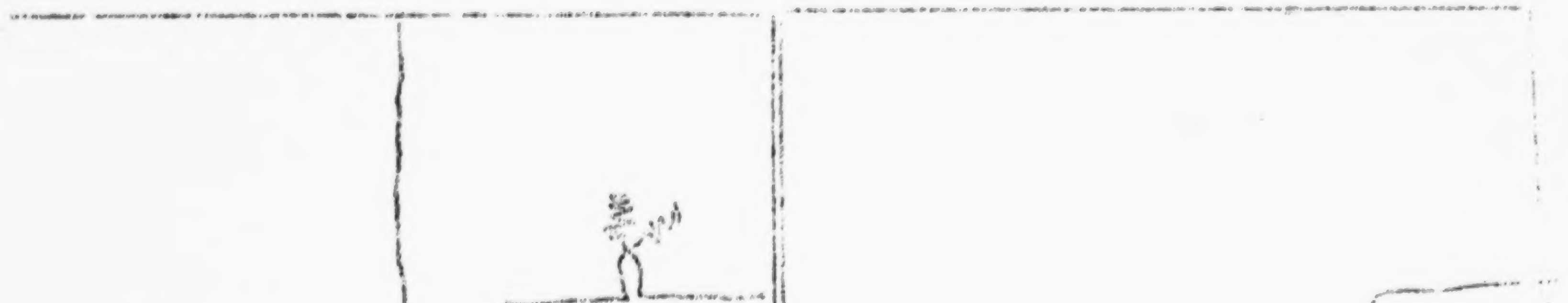
"TAKE THIS," HE WHISPERED, GIVING JOHN A LARGE BLACK BOX WITH A GOLDEN POINTER ON IT, "BECAUSE IF THE ROBBER HAS THE GOLDEN ELIXER IT WILL LEAD YOU TO HIM."

THERE WAS A LOUD SCRATCHING SOUND NEAR THE OUTSIDE DOOR, AND JOHN RAN TOWARDS IT, BUT IT WAS ONLY BORIS, THE WOLFHOUND, TRYING TO GET OUT.



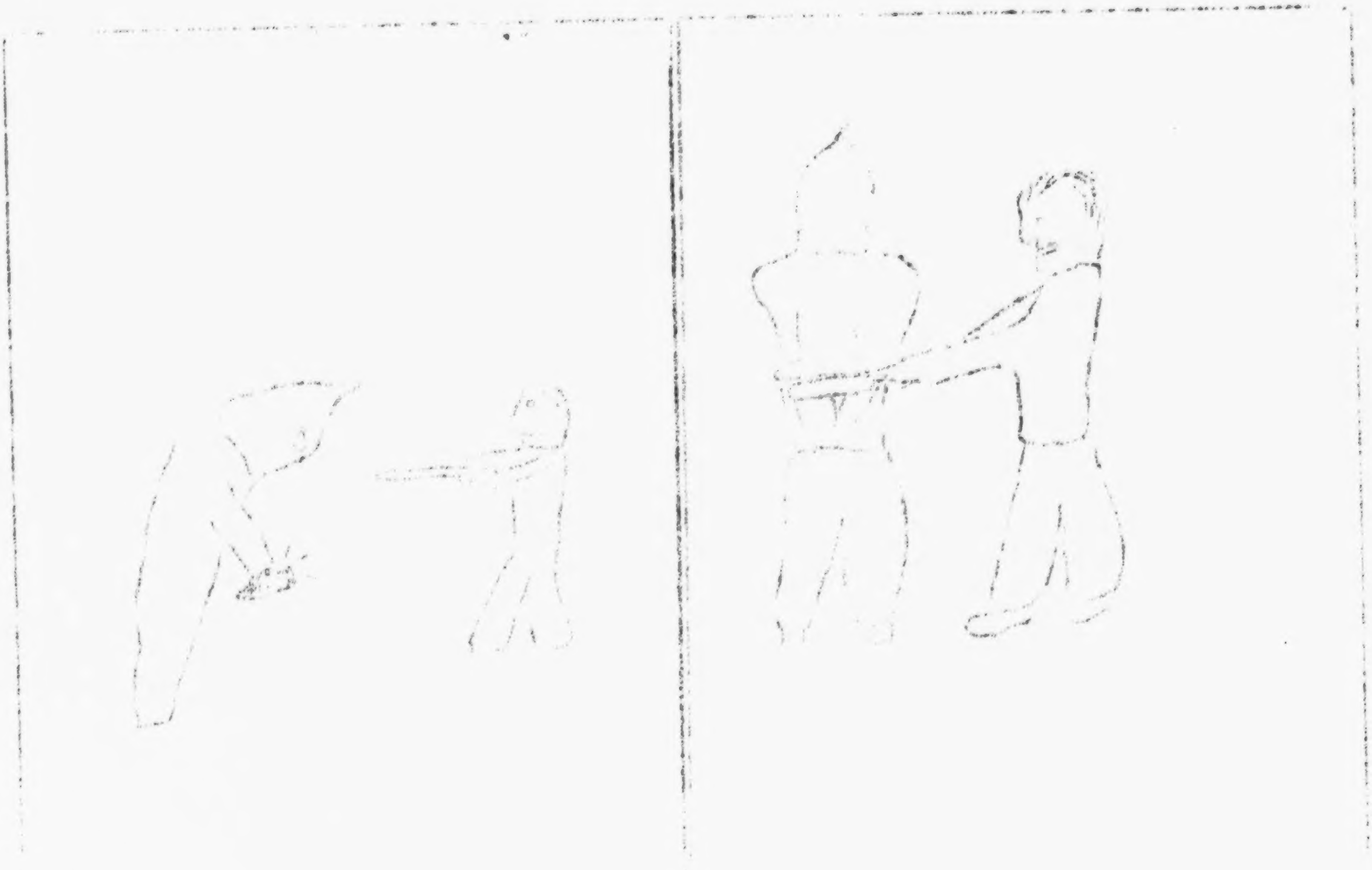
"JOHN, JOHN, COME QUICKLY," SHOUTED THE GREYFACED MAN, WAVING HIS ARMS AND POINTING AT THE GOLDEN ARROW ON THE BOX, WHICH WAS VIBRATING TOWARDS THE WINDOW.

JOHN LEAPED THROUGH THE WINDOW AND OVERPOWERED THE MAN IN BLACK BEFORE HE COULD MAKE A GETAWAY ON JOHN'S MOTORCYCLE.



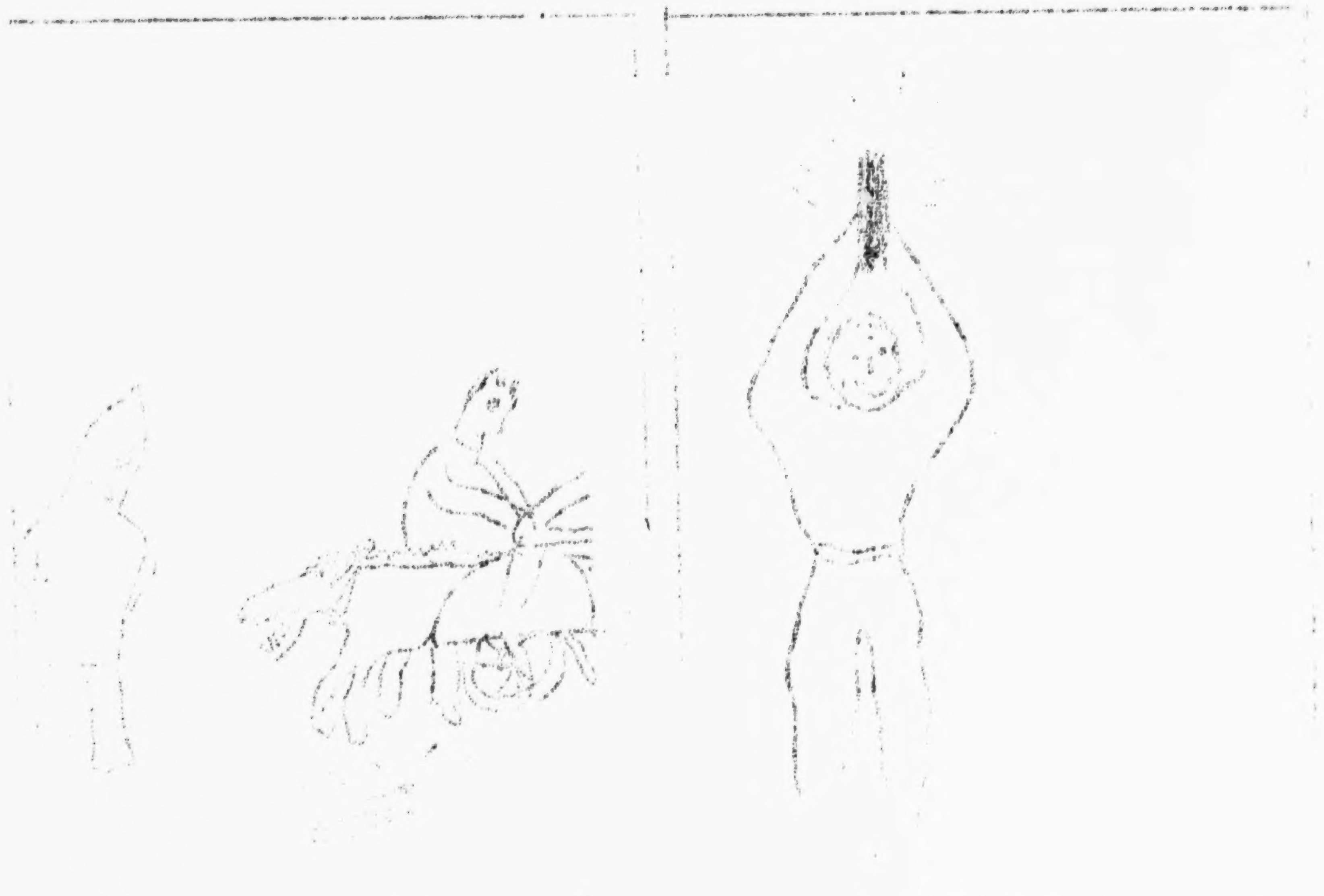
HE UNBUCKLED HIS RIFLE FROM HIS BACK AND KEPT THE MAN COVERED WHILE HE TOLD HIM TO PUT THE GOLDEN TUBE ON THE GROUND.

THEN, USING WHITE STRIPS OF CLOTH, HE TIED THE MAN'S ARMS BEHIND HIM.



HE HAD TO TIE BORIS, THE WOLFHOUND, TO THE MOTORCYCLE, WHILE THE DOG GROWLED SAVAGELY AT THE MAN IN BLACK.

SLOWLY, CAREFULLY, HE PICKED UP THE GOLDEN TUBE, WHICH GLOWED AND SPARKLED, AND HE SMILED IN TRIUMPH.



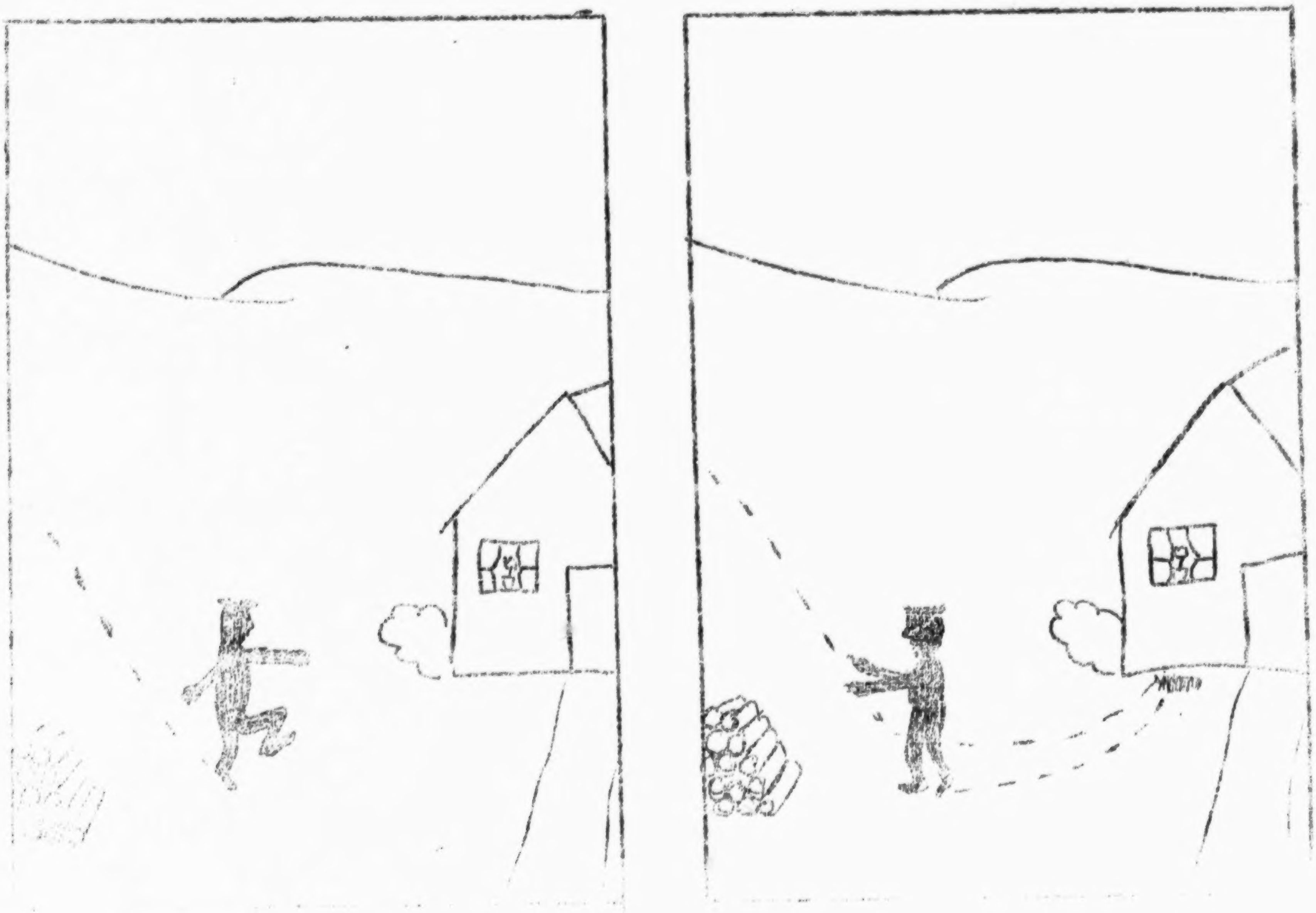
Give Him

THE

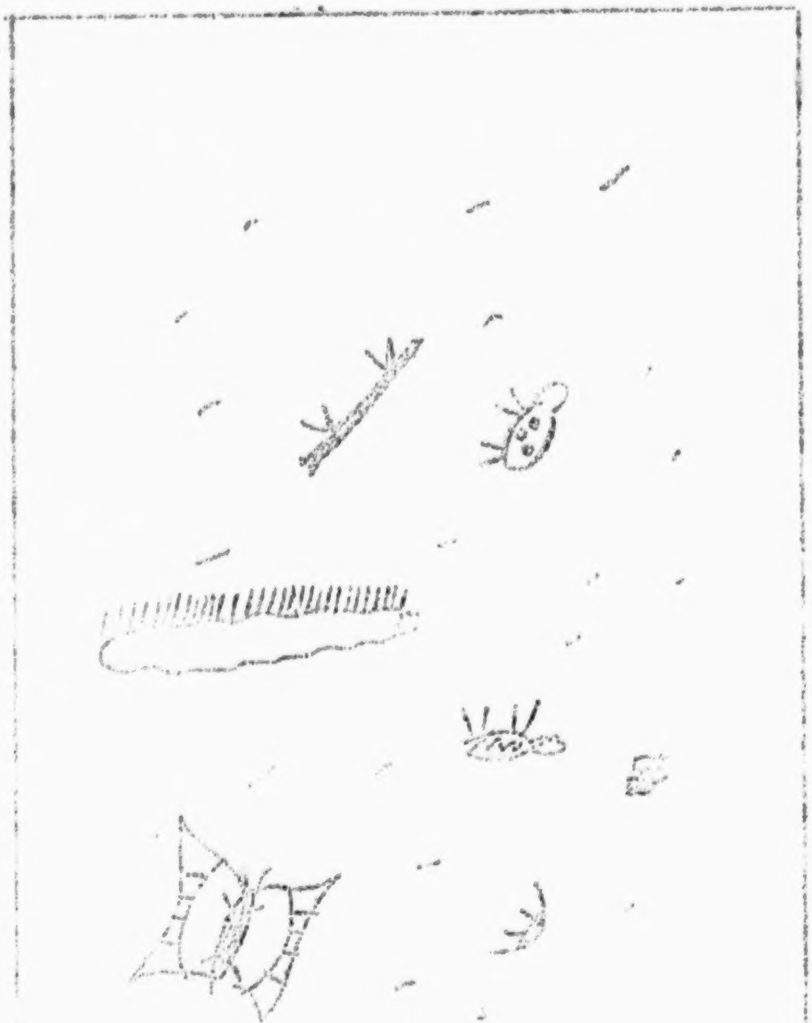
BOOT!

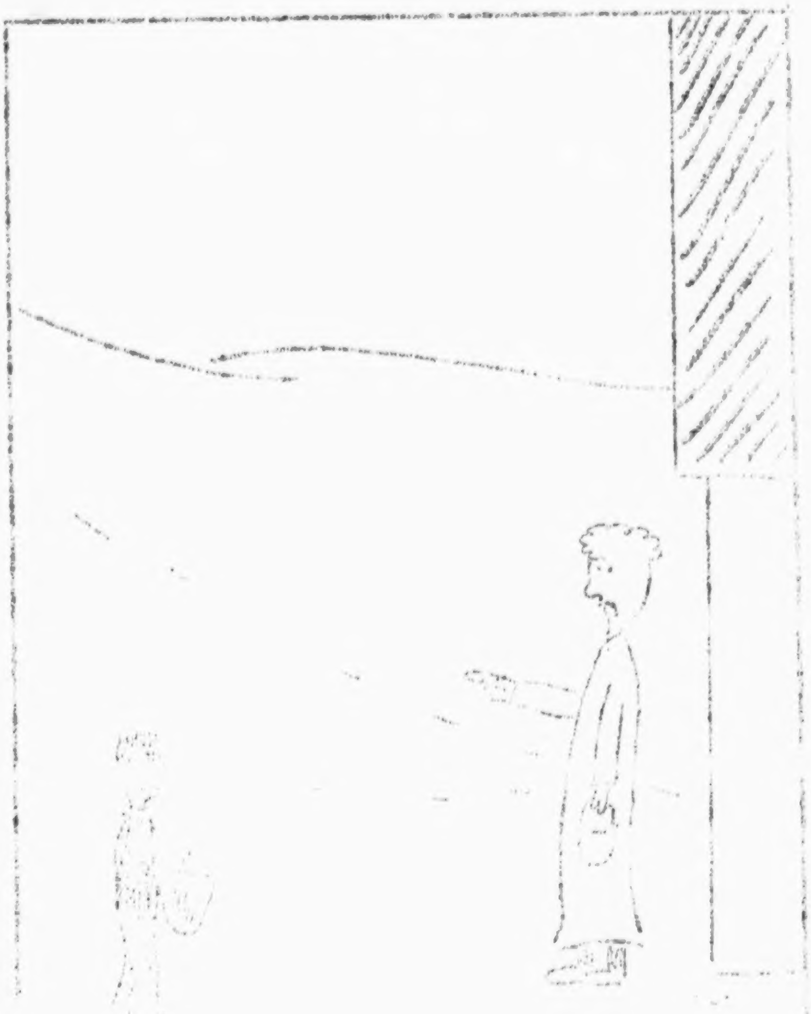
[illegible] ____________________

One cold, snowy, winter night, a dark figure tip-toed up to Widow Douglas' home and cautiously peeped in the window at her. He then proceeded to steal every log from her woodpile, carrying them two at a time to the nearby woods and hiding them in the snow.



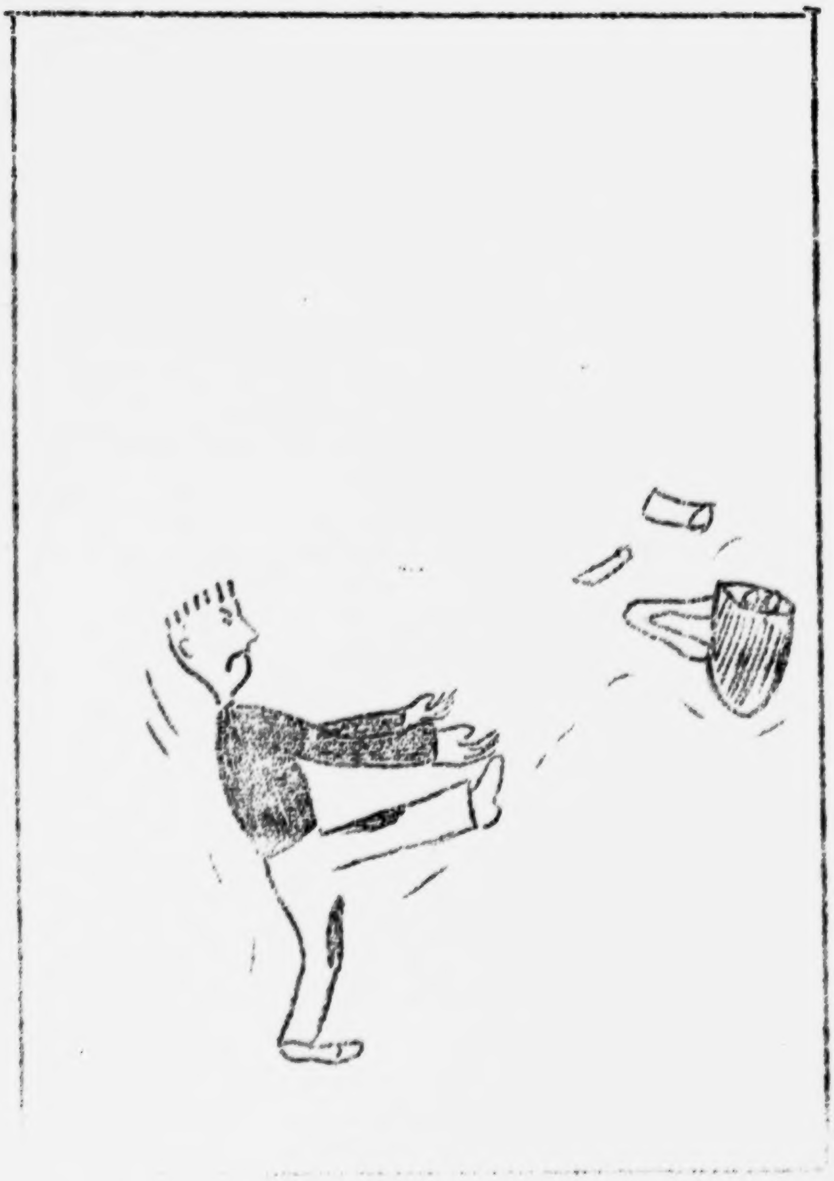
The next morning all anyone could see where the woodpile had been were hundreds of dead bugs, which were frozen stiff when their home was taken away. When Miles came by the house delivering his papers, he saw that the logs were gone, and before he could even wonder why, the Widow called him in and told him the wood had been stolen.

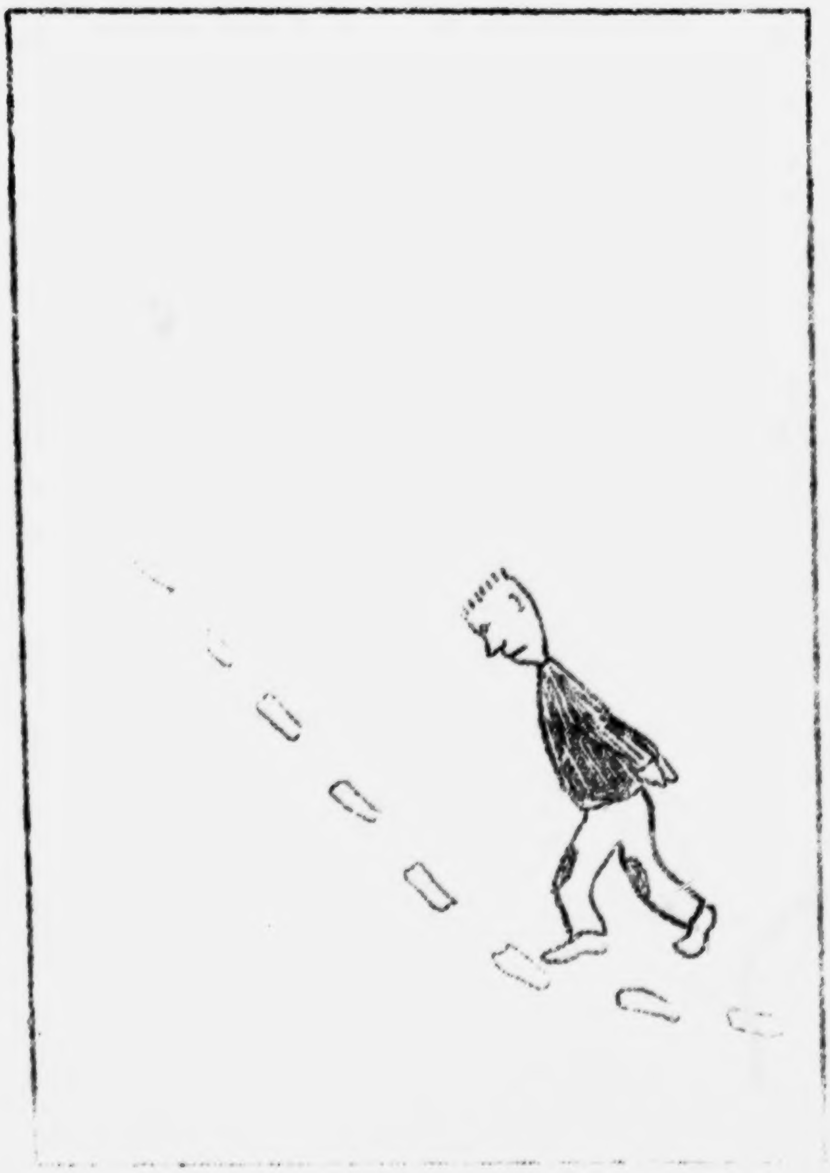




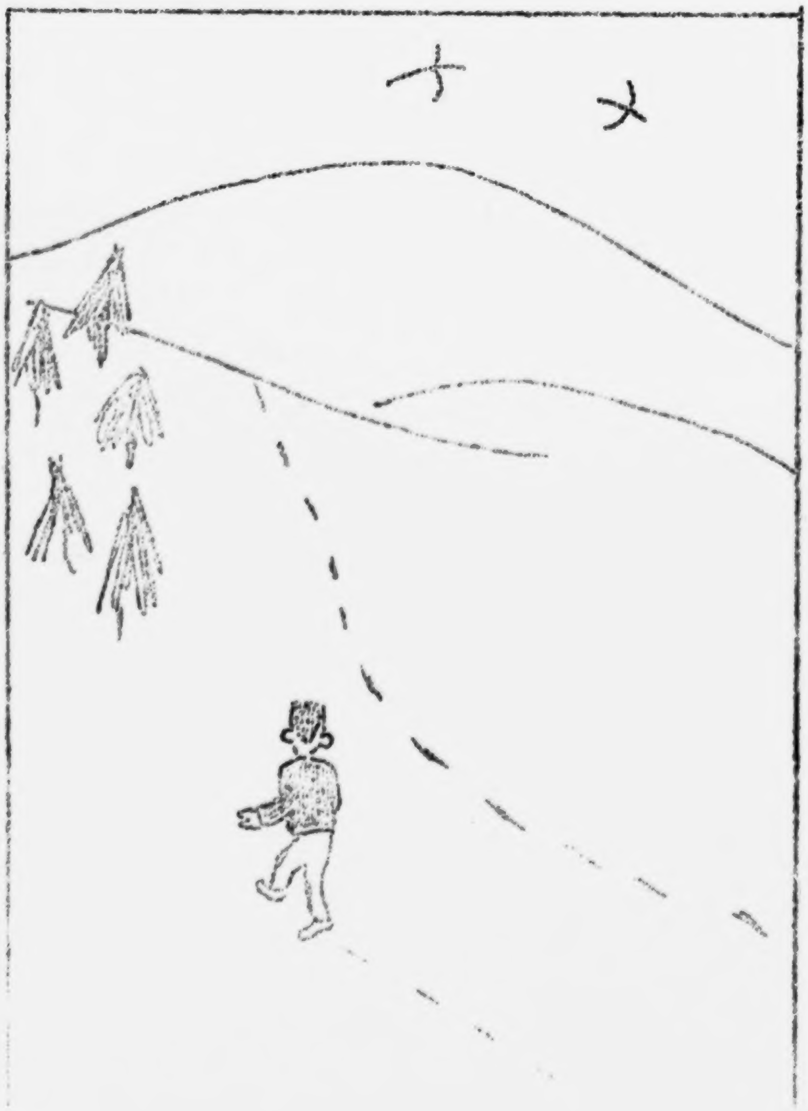
He was so mad he grabbed his bag of papers and kicked it halfway to the next house--he played football and had very strong legs.

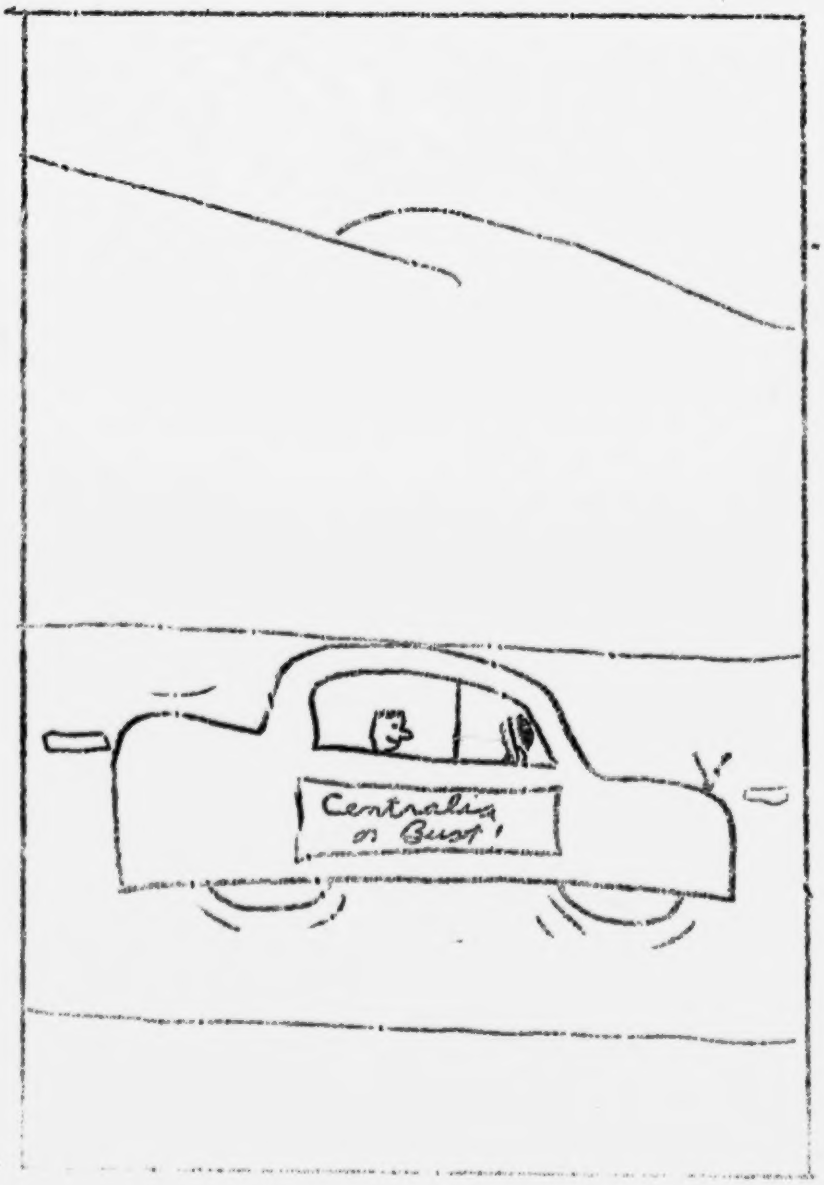
Knowing the neighbors would understand if their papers were late, he began following the traces of the robber's shoes in the snow--he played baseball too, and had very good eyes.



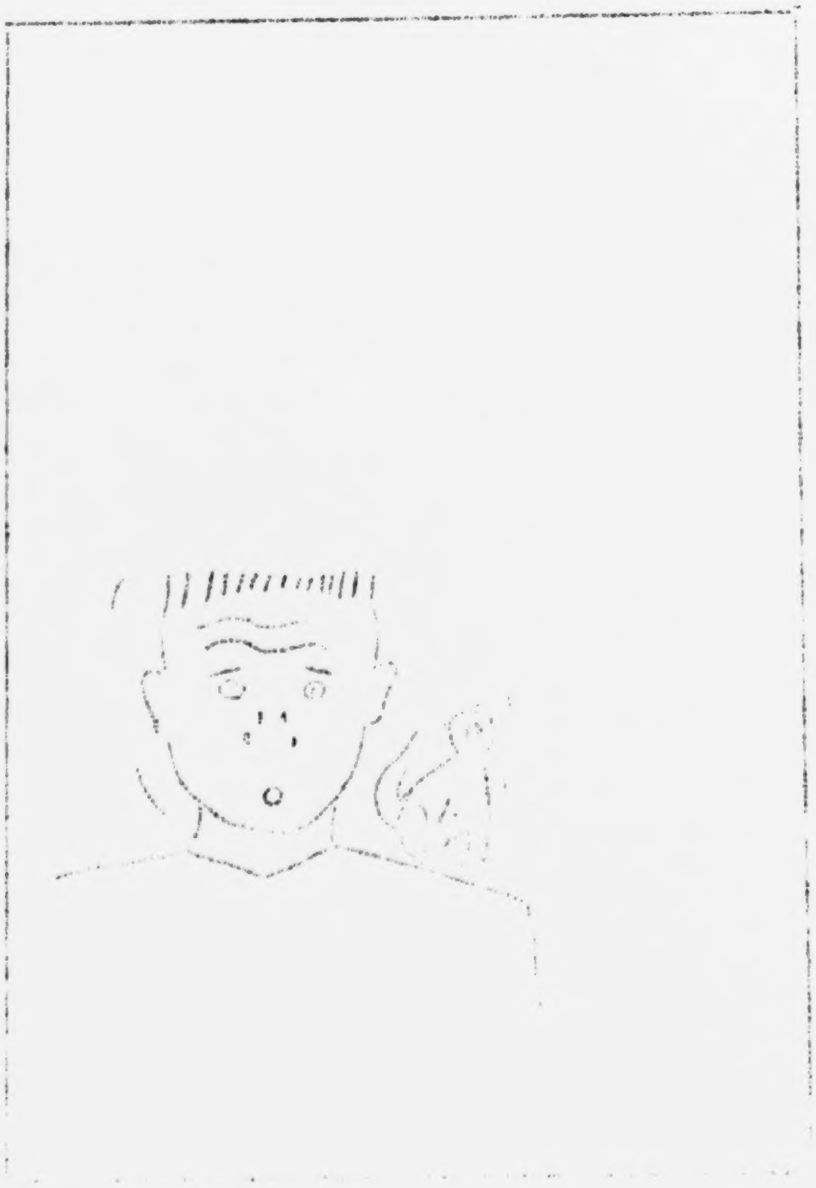


Very soon, though, when he saw that the robber's path stretched into the hills to the west, a thought came to him: "That robber must be going to Centralia--*that's* where those tracks are leading!" So Miles went over to the main road and almost immediately got a ride with a very nice man who was on his way to Centralia.

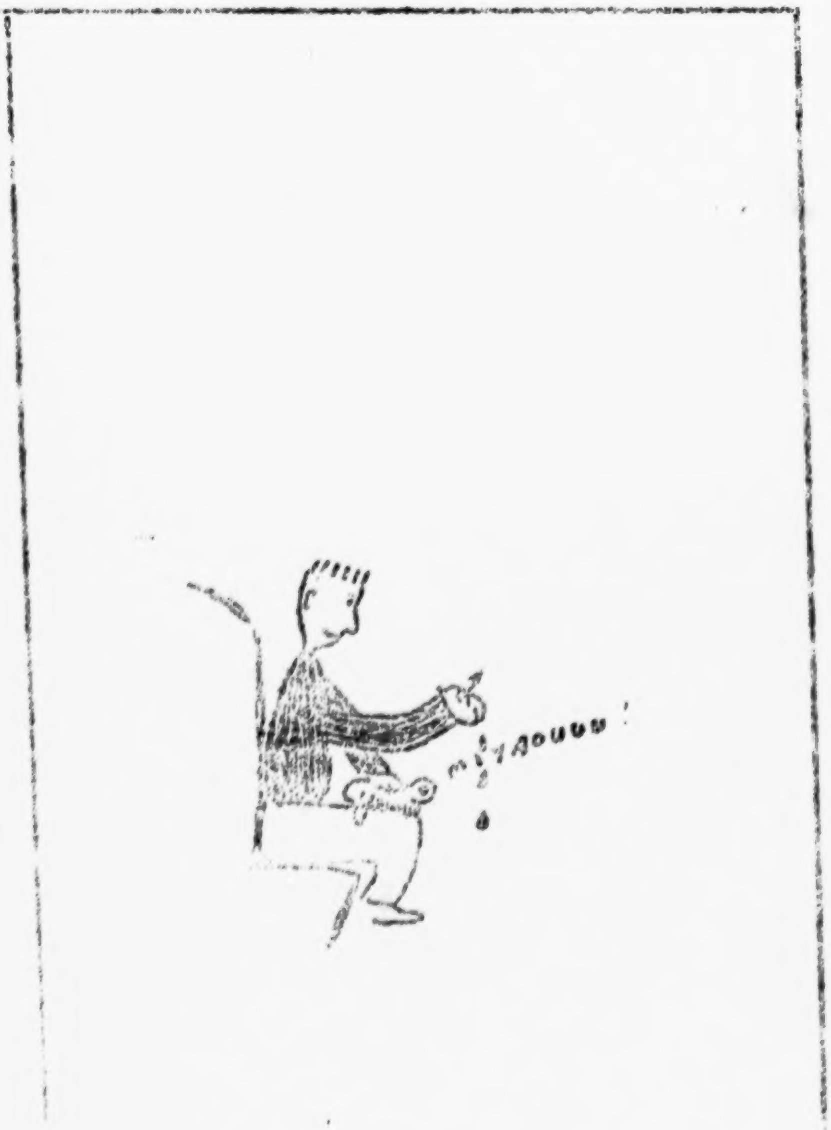


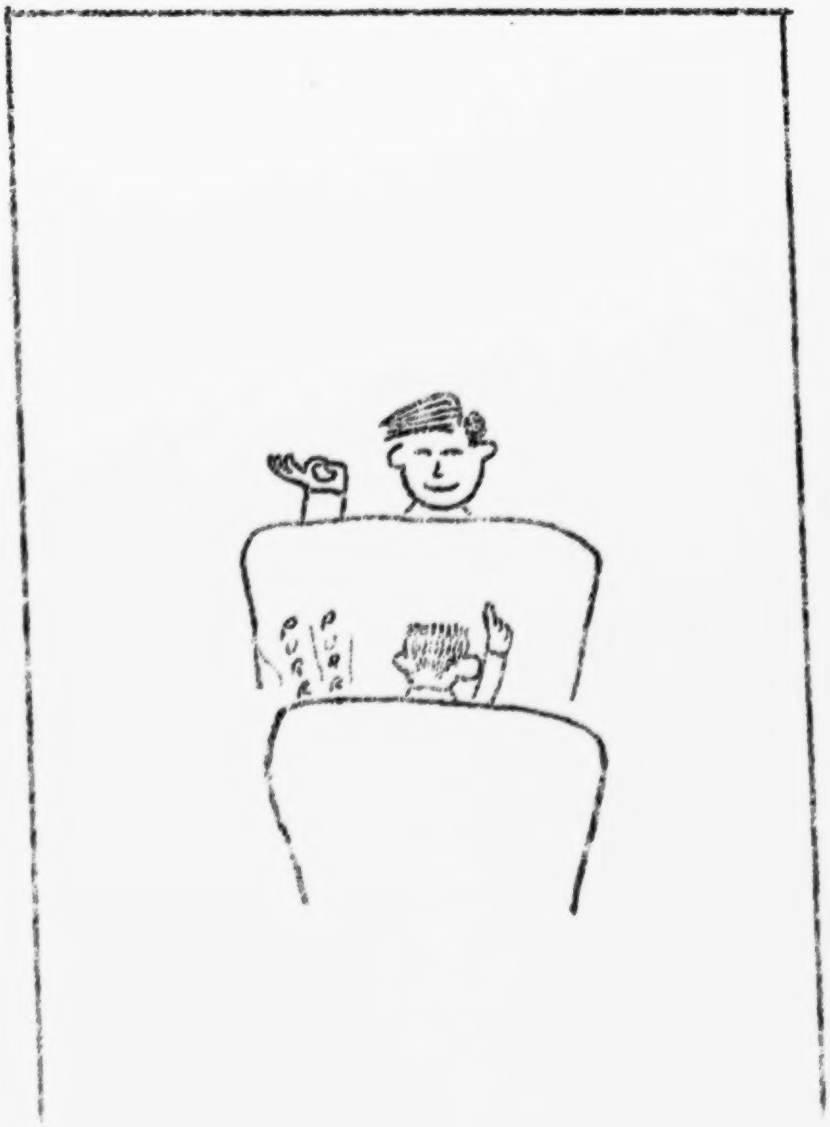

Centralia or Bust!

After he had just gotten settled in the back seat, though, he was startled to find that the driver had another passenger too; a little grey kitten which had been sitting quietly on the seat next to him suddenly cried out and leaped onto his shoulder. The kitten was trembling, and leaning over so her whiskers tickled Miles' ear, she whispered "Please help me, my side hurts real bad."

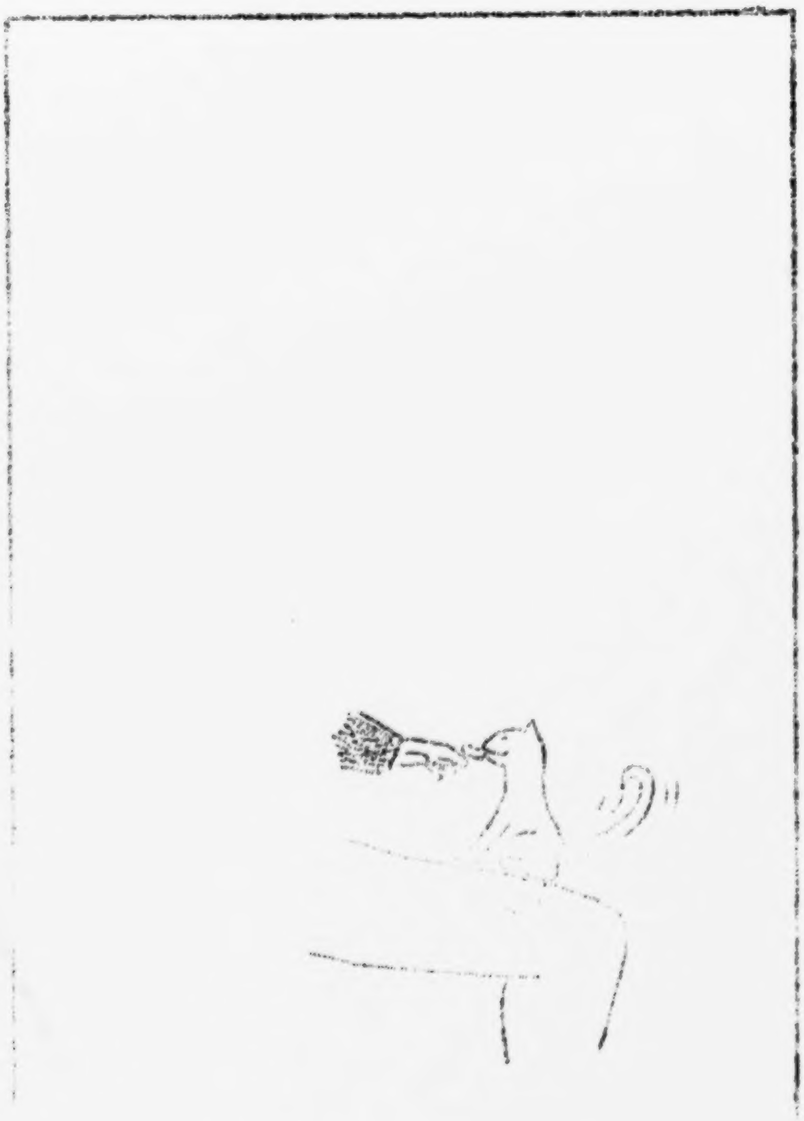


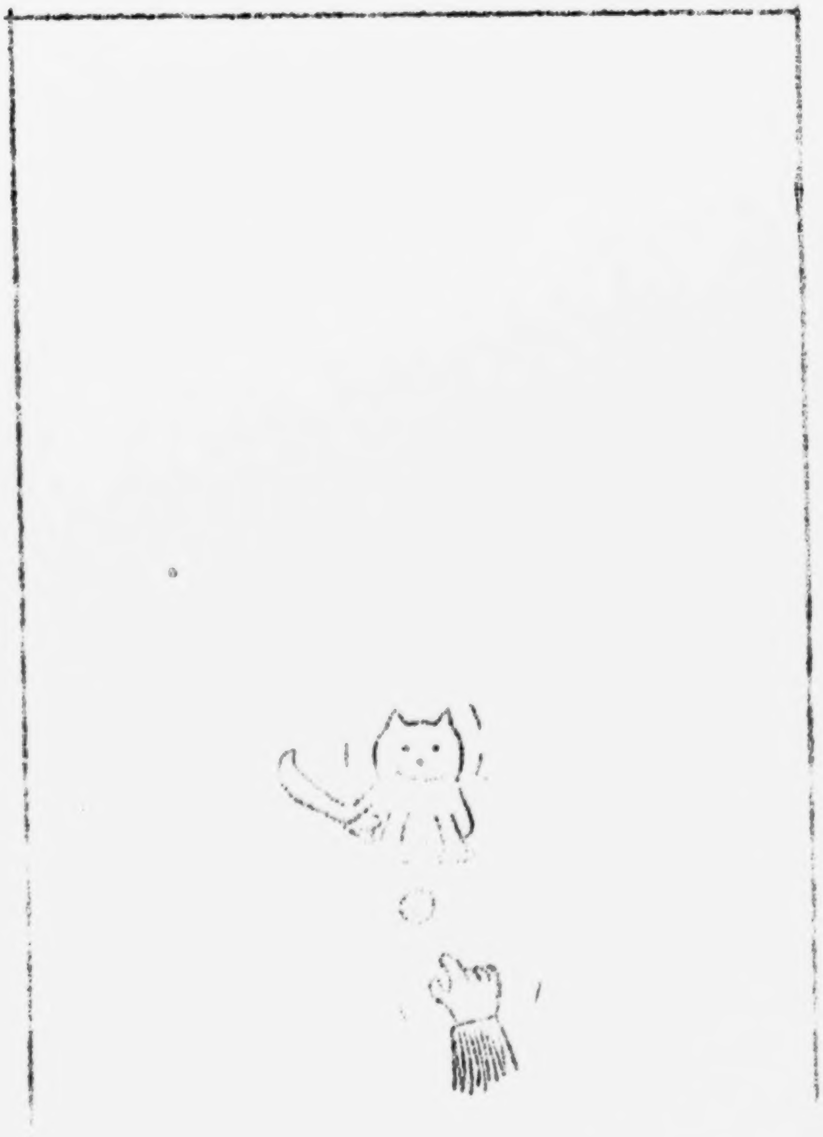
The boy saw a bee's stinger in the kitten's side, and despite her cries, he gently pulled it out. Hearing his cat scream, the driver naturally had stopped the car, but as soon as Miles told him what had happened, he thanked the boy and went on.



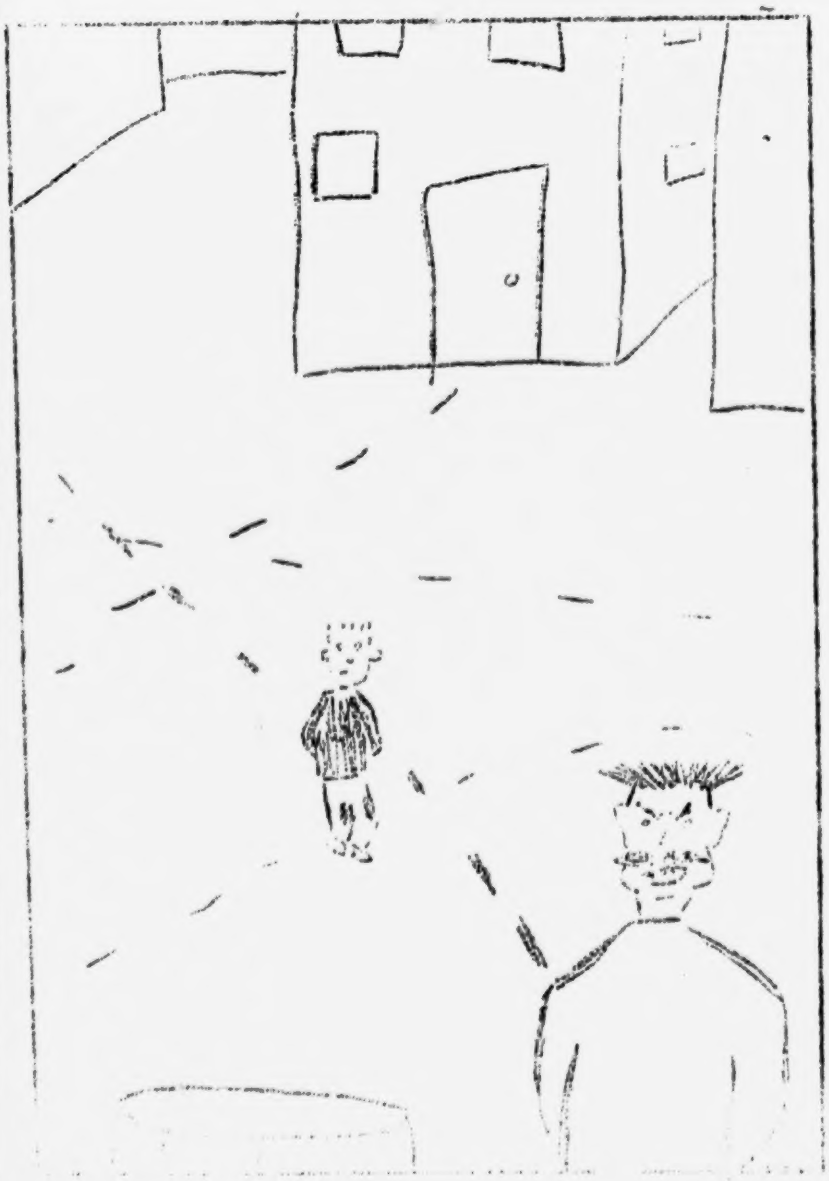


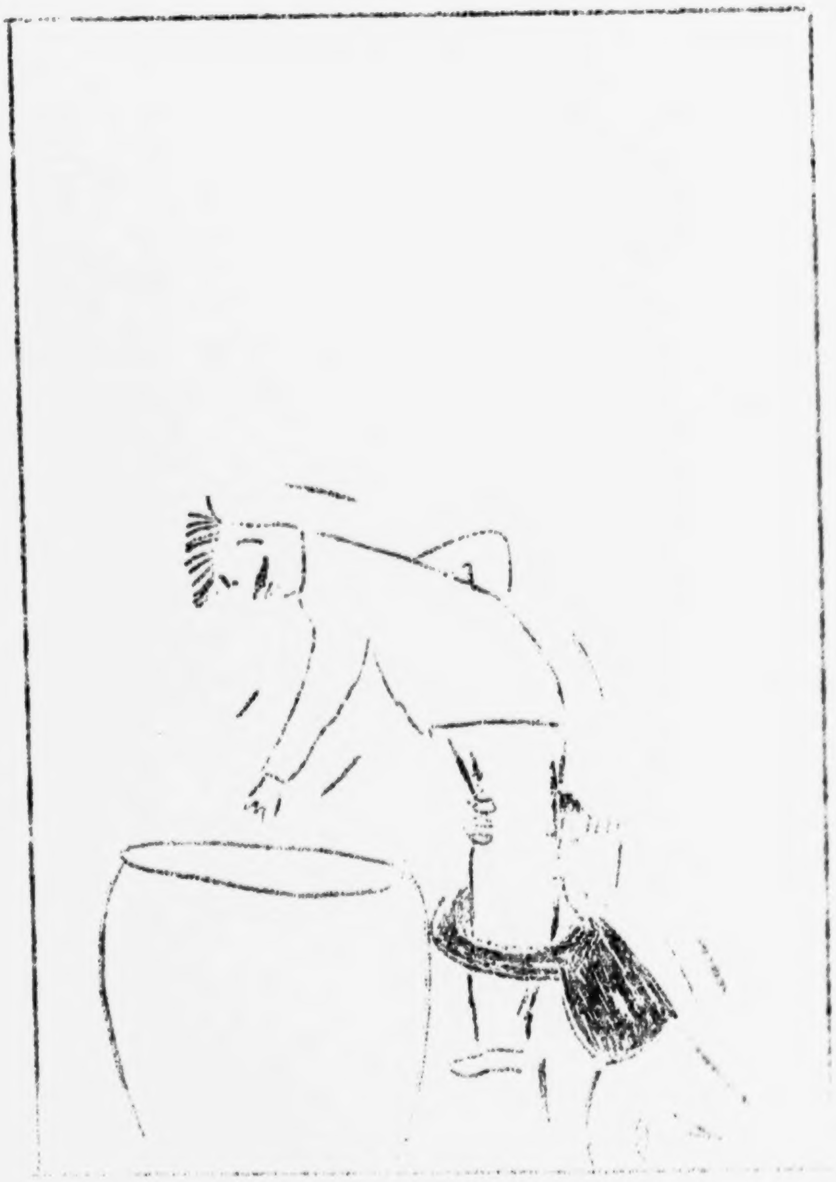
The kitten, *very* relieved, spent the rest of the trip on Miles' lap, purring and occasionally licking his hand with her rough little tongue. And when they reached Centralia, the kitten leaped off his lap and pushed a beautiful blue marble toward him, purring "Take it--it's yours."



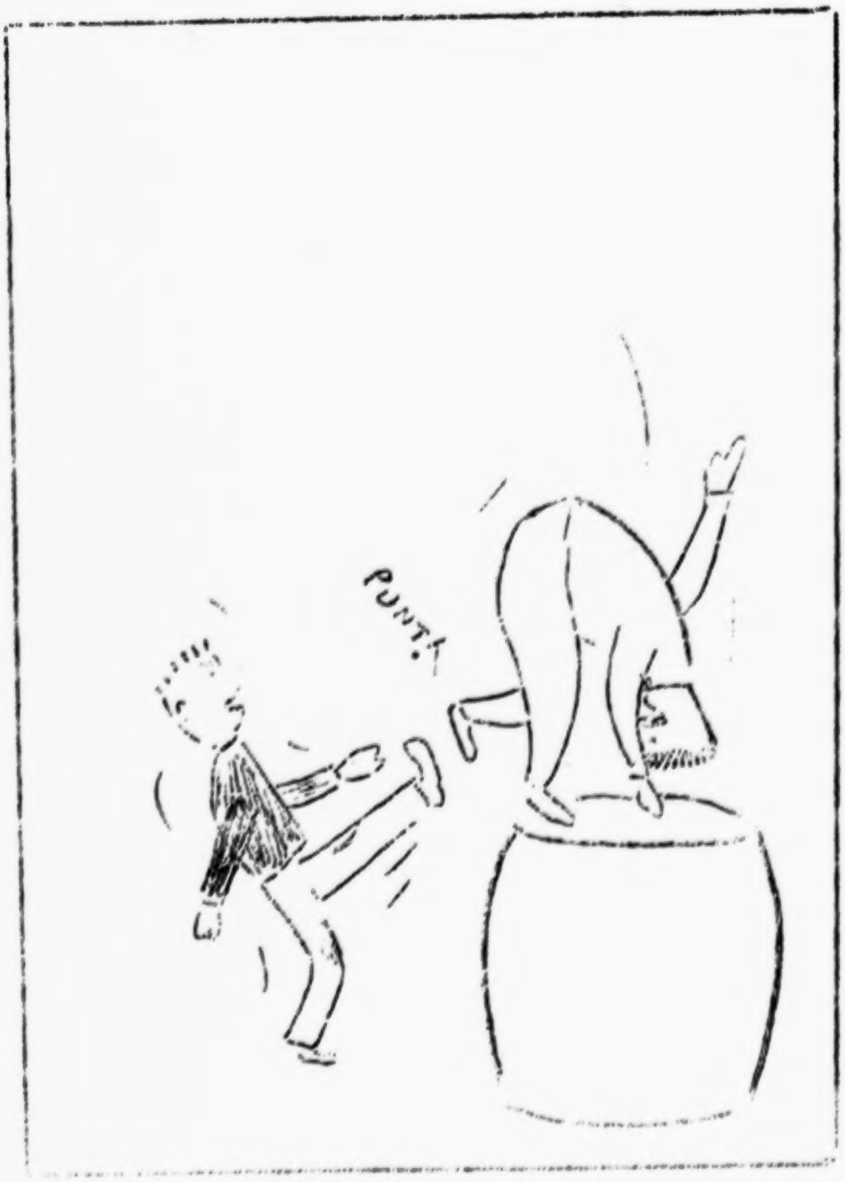


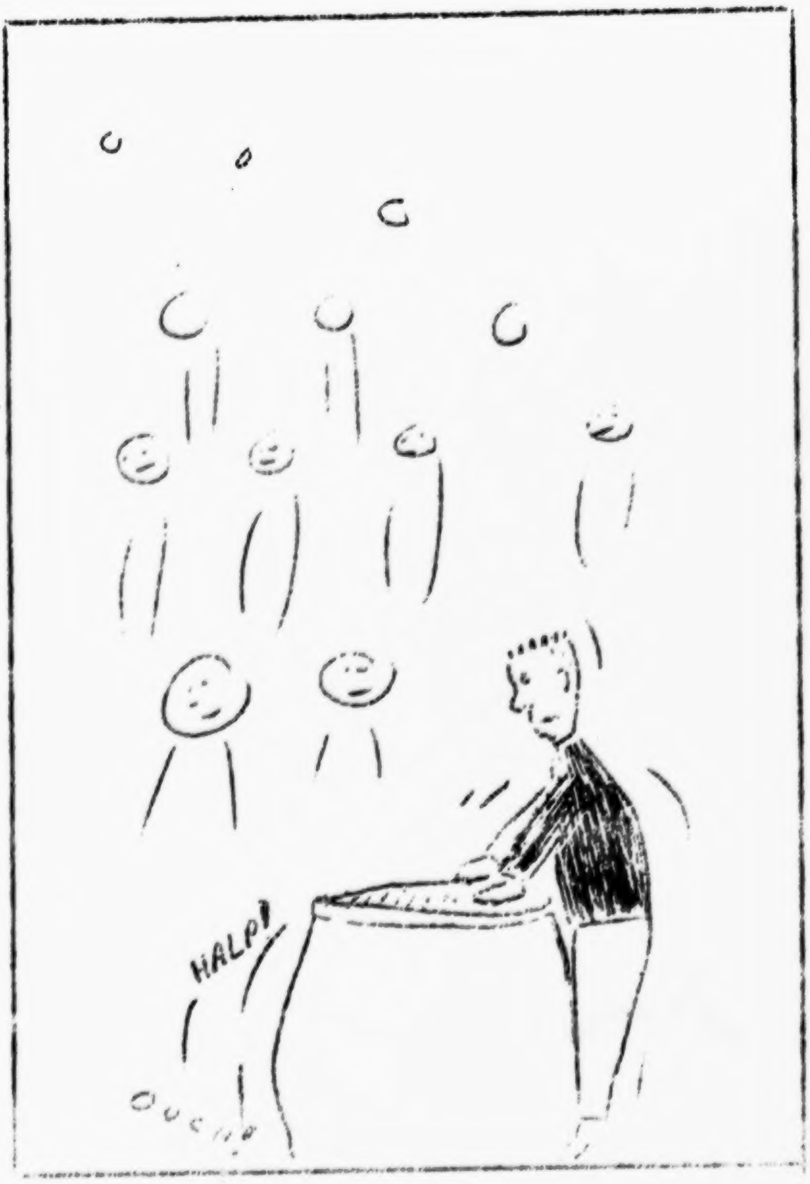
After leaving his friend, Miles looked at all the tracks he could find in the snow, and then all at once he saw the track. Not ten feet away was the man whose shoes were making it, a big man with a moustache, long unkempt hair, and three teeth missing. Almost without thinking, the boy flipped his new marble into a nearby barrel. When the robber bent over it to see what caused the noise, Miles attacked him and tried desperately to avoid the man's wild punches and get him into the barrel.





Not making much progress, the youngster leaped clear for a split second, wound up, and kicked the robber all the way up into the air, and down--right into the barrel! The whole town came out into the street to find out what the struggle was all about, while in the barrel, hungry bugs and worms came out to see if this lump which just fell into their barrel was good to eat.





These worms and bugs got to be so bad by the time the Sheriff arrived that the man admitted he robbed the wood: "You see," he said, "I sell firewood and just wanted to get some more business..." When the crowd heard this, the Sheriff had all he could do to protect the man from them. He finally did get them quiet, though, and then he made his prisoner give Miles a written order for his shop to send a huge new shipment of wood to the Widow that very afternoon. Then everyone was happy, and before breaking up, the crowd applauded Miles' great achievement.

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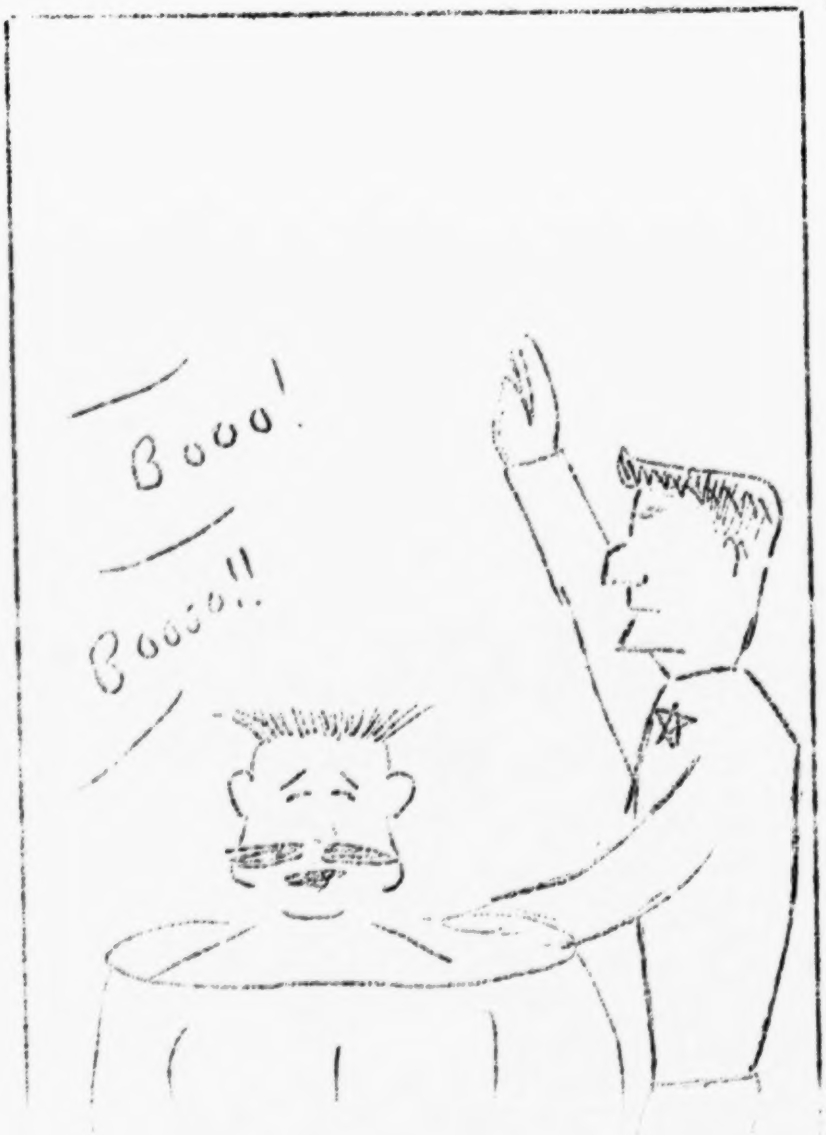
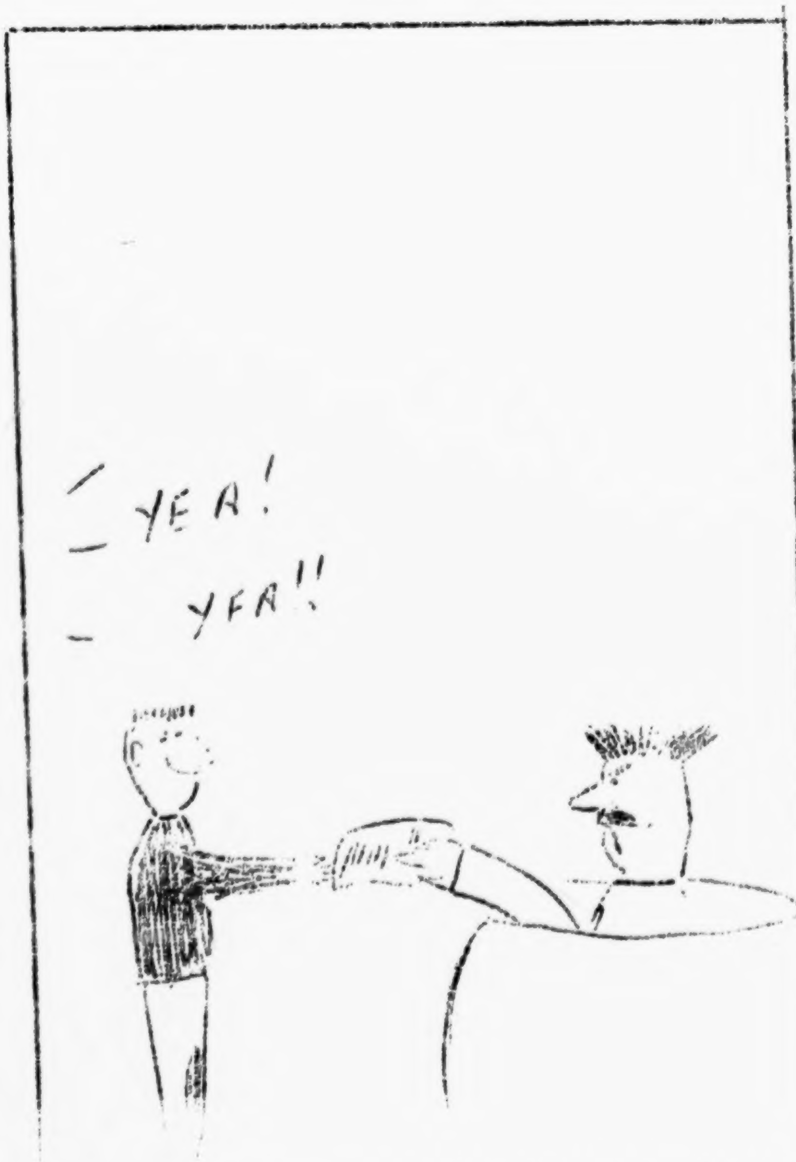




Appendix B

Transcript I, Group A: Arenella

Alan B.
I am eleven years old. The book I'm reading is called Call of Courage. It's about when Moffatu--it started out when he was a baby and he and his mother were out fishing and they were caught in a bad . . . and his mother started to drown and just as his mother died she put Moffatu on the island and saved him. So he lived on the island and when he got to be big he was afraid of the sea so everybody called him a coward and he was afraid because how his mother was killed and so while the other kids his age were going out fishing he had to mend the nets and everything. And so one night when he heard all his friends talk about how babyish he is and how much of a coward, he decided to go away and when he went away he got caught in a whole bunch of columns(?) and everything, but his pet bird led him to the island--to Chagook Island--and he started making a living and just building a fort and everything and he found out that there were probably cannibals around this island and so he kept on working and making a cloak(?) so that he could make his way home and go out too unless he killed a shark and a octopus, I think, and he was getting--he thought hisself was quite brave so just the day he was going to go the cannibals, or the eaters of men, as he got it, came to the island and they chased him down and he hopped in his canoe and he went away. And then when he got home they didn't believe it and he proved that he was not a coward 'cause it had been custom that if you killed a boar that you're supposed to be a real man and he had killed one and he had the teeth to it and he hung them around his neck and then everybody thought he wasn't a coward anymore.

Janine W.
I am ten years old. Moffatu's mother died in the sea and Moffatu is afraid of the sea because his mother died there, so everybody makes fun of him and everybody says he does lady's work, you know, like sewing and that sort of thing like that. And he had a gull and he got caught in this big wave and the boat kind of capsized and he went to an island and it was kind of empty and he adventures and finds different statues and things and he has a dog "Errie" and they do things together. He thought the island was full of man-of-eaters. He makes a boat so he can go home soon and he makes lots of things so his father will be proud of him. One day he goes off because he knows that the island is empty because of the man-of-eaters. And then one day they come and then he goes and he finally goes home and then his father's proud of him.

Elise H.
I am eleven years old. The boy's name was Moffatu and he had a mother which died by the sea, which he was not very happy about. Ever since that he had been afraid of the sea and the ocean and everybody laughed at him because he was afraid of it and lots of boys on the island used to make fun of him and his father wasn't very proud of him. He had a dog and a bird which he knew very well and he decided one day that he'd go away from the island since nobody liked him and he wanted to prove

his courage. So he went to an island far away and he decided he'd stay there and he made a house and he started making a boat and these came back to the island, and I guess it was their island that they went to, and they went back to the island and they found him there and he had just finished completing his canoe and so they had a chase and he was in the ocean and everyone was chasing him and they had--he was in his boat and all these eater of men came up behind him and his dog and his bird were there too, and they made it back to the island again and everyone was proud of him--especially his father--he wasn't afraid of the ocean anymore.

Leslie S.
I am eleven years old. First of all it starts off when Moffatu's mother died on the sea and because of this Moffatu was afraid of the sea and whenever his friends went out fishing or anything, he wouldn't want to go because he was so much afraid of it. People made fun of him and they tried to stay as much away from him as possible. They don't let him into his gangs or anything like that. And then later on Moffatu decided that he had to prove that he was nothing but a fool so he went out to the sea with his dog--I forget his name--and then later on he came to this island and he explored it and he found this statue and he looked all around and then later on he made this spear--I forgot where he got the materials, well anyway then he killed a boar with it and then with the teeth of the boar he made this necklace to prove that he was brave and then later these men-eaters came to the island and they saw Moffatu and they started chasing him and so Moffatu--it was a pretty long chase and after a while Moffatu got in the boat and started rowing away. When he got home it took him awhile for his father to believe that it was really him, and then the story ended.

Transcript II, Group A: Arenella

Leslie S.
Well, first of all, Moffetu's mother got drowned in the sea so from then on Moffetu was afraid of the sea. He didn't want to go out with the other boys when they went fishing and everything. So one day, you know this made his father feel kind of bad, so one day he decided to go out to prove that he wasn't just a coward, and he could do something, so he went out and he sailed for a while with his dog till he got to this island and he explored it, and he made this necklace out of boar's feet which was supposed to mean that you're brave. And then I think he made a knife from a fish. Well, then later on he found this big idol and this plateau which every day he looked out. He figured because of the (?), maneaters must have been to this island. So one day the maneaters came and he didn't know until the last minute so there was a big chase. And finally Moffetu got on the boat and set sailing away until he got back and then after a while, it took him a while to convince his father that he was his son and that's it.

Alan B.
The story is Call of Courage. There was this boy on an island named Moffetu and when he was a little boy his mother and him had been out fishing some old bad wind had come and had blown them all to sea and they had been shipwrecked and everything, but his mother managed to get him onto a island and she died then but he made it and ever since then when he grew up to be a boy he was afraid to go out on the sea, and so while all the other boys went out to sea, fishing and everything, he just stayed and mended fishnets and everything and everybody called him a coward and everything and his father was--didn't like this much and so one day Moffetu decided he would prove himself and so he took some food supplies and he went out and he started sailing across--he just went out and he tried sailing to any island and he got caught in a wind again and the boat started to get wrapped in and he barely made it to the island with his dog and when he got there he wanted to know where he was so he climbed to the top and found where he was and he started making a home and then the next day he started making a canoe so he could go back. And when he was there he found a idol and he thought on that place where they were there might be cannibals--eaters of men and so he wanted to get off the island quick and he--every day he continued making the canoe and one day he found some more bones and he made them into a knife and everything and he went out to fish and everything and during his stay at the island he killed a octopus and a few other animals and he cut the teeth of a wild boar so when he was about to go home that was the day the eaters of men came and chased him and Moffetu got in his boat and started going away and these men chased him for a long time, but finally he got ahead of them and then he went home.

Elise H.
The story of Call of Courage begins with a boy whose mother died by the seashore getting food for him. Well, everyone decided that he was sort of a sissy and so he decided that his father wasn't proud of him and no one was, and so he decided that he'd leave the island and prove his courage and so he started out on a boat and he went to an island that he thought was uninhabited, but then he finds out that there's these eaters of men on it that come every once in a while to sacrifice to their god and they almost find him, but he manages to get away and his dog and they get in a boat and they go back to the island and his father is very proud of him and they don't call him a sissy any more because he has a boar's teeth necklace and he's not afraid of the sea.

Janine W.
In Call of Courage there is a boy named Moffetu and Moffetu's mother died near the sea, well they were collecting conches and this big wave came over and it swept over and now Moffetu is afraid of the sea. All his friends call him, you know, afraid because he doesn't like the sea any more and he knits and does lady things like fixing up nets and all his friends call him afraid of the sea and well there was a fishing

thing and so he was gonna--he was kind of afraid to go, but he did and he was in the middle of the sea somewhere and this big wave came over and his whole boat capsized, and then he swam to an island with his dog Uri and well, there was nobody there and they found lots of statues and things and well, they go hunting and they make houses and things and fish. And he finds out why there's not any people, because there're man-of-eaters there and so one time he decided he wanted to go back home and he was gonna make knives and everything to show his father that he was brave and everything and so he made his boat out of logs and everything and one night he heard these drums and they were loud and everything and they were the man-of-eaters and then he went on his boat and he went home slowly and then everybody was proud of him.

Transcript I. Group B: Favat

Alan S.
I am eleven years old. And I read Tower by the Sea and when the book started this wise old woman lived in the castle on. She was out gathering wood and she came upon a baby magpie. She brought the magpie into her one room house and then she took care of it and this farmer had a cat that had kittens--that had four kittens and then one of the kittens was white and the rest were black, and that white kitten had one blue eye, and that was supposed to be evil or something. And then so they took the kitten out to the sea and threw the kitten into the sea and then when the wise old woman was gathering wood she saw it and she took it into her house and she took care of that. And then the kitten started to get older and the kitten wanted to get at the magpie so the kitten hopped on a cabinet and the kitten jumped at the cage and it missed. And then finally one day the cat caught onto the cage and the wise old woman had to pull it down and then she went out to get some thorns and she put them on the cage and the cat jumped again and it landed on a thorn and it fell down and it kept on doing that until it learned. And then by that time the rumor had spread around the town that the cat was evil and it was living in the one room house. And then one time this little girl who was sort of by herself looked into the graveyard and she saw the magpie playing with the kitten, and she ran home to tell her mother. And her mother didn't believe her, so the day after that everybody started to close up the doors and started crossing brooms over the doors.

Michael T.
Aged--I am eleven--ten and a half years old. I read Tower by the Sea. Well, wait a second, well the people in the village thought that the old lady was a witch and they didn't believe her and they thought you know that she was strange because she had a cat and a bird who roomed together peacefully. And the old ladies spread rumors about her to the people in the village and the people boarded up the door so she couldn't come in. And at first I don't think the lady knew that she thought she

was a witch and then she found out. And then I'm skipping a whole bunch of stuff. I don't exactly remember from that part. Shall I go on to the next part I can remember? Well, in the city after a while somebody saw the cat and they put something on the cat--tied--caught on the tail. And the cat was going crazy because he couldn't get rid of the part and after awhile the barber and the doctor came to the town he was telling how all the children were sick and he thought that the witch or the cat was making everybody sick. But he didn't know that he was bringing the sickness into each house that he went from. And the farmer who threw the cat in the water before, after it, when everybody was chasing the cat saw it and he told everybody else he saw because he knew that they'd get in trouble with the witch and he wanted them to act nice to the witch so that the witch would act nice to him.

Lauren J.
I am an eleven year old--eleven years old. The book I am talking about is Tower by the Sea. Well, in this story there is this old lady and she has a magpie and a cat and she has to put thorns around the magpie's cage because the cat keeps trying to jump and eat it and the magpie keeps making fun of the cat because the cat can't get the magpie and so then the cat gets tired of it and the cat's paws get all scratched from the thorns on the magpie's cage so it stopped jumping, and so now the old lady knew that the cat had learned that it wasn't a good idea to jump at the magpie. And the people in Catballarn--that's the place where the story's taking place--they're very superstitious and whenever they see the cat because it has one blue eye and one green-blue eye, they think it's, you know they're superstitious, and so they have cross of brooms over all their doors and the ladies have their doors shut at night and the men on Saturdays always gather around the corner and so they're trying to get rid of this old lady cause they think she's a witch and one of the farmers had that cat--had that kitten--it was born to their cat, and so it had one blue eye and so he tossed it into the river and so he said he knew he'd drowned it, but it was still living and he said he knew but he couldn't make an evil cat die. So that was the cat she had and the cat and the magpie kept going walking around, all around the street. And the ladies kept running in the houses. And one day the cat got into a house and went over to a baby and started licking him in the face and the old crone came up and she thought, and the baby was asleep and so she thought the cat made it stop breathing and so she was trying, when she said she was breathing life back into the cat--I mean into the baby and the cat had turned black, and of course this was just an old story but she made it up to make it scarier I think.

Susan W.
I'm aged ten and I'm going to tell you about this Tower by the Sea. Well, there was this old lady and she lived in a little like shack near by a cemetery and she had a cat with a small kitten with one blue eye that she'd found in the sea because a farmer he had a cat and it had kittens and the first day all the kittens were black except for

one, and the first day they opened their eyes he saw that the little white kitten had one blue eye, so he threw it into the sea and tried to drownd it and ran home and crossed brooms and went down and crossed the doors because that was supposed to be good luck, because everyone in Catballarn was superstitious. And so then the, well the old woman found it and she said that all God's creatures have a right to live and she took it and she took care of it and she had a magpie. They didn't get along too good, and everyone found out that the old lady had the white kitten and, well she, well everybody got nervous because they thought that oh she's not superstitious and she's a witch cause she has a cat--a white cat. And you know the old lady didn't know about this and one day the cat went into the town and went into a baby and there was this old lady looking out her window in her room, only she wasn't in the room with the baby and the kitten was in the room and the kitten loved shiny things and she was looking for things to play with and everything and she saw something shiny on the bureau. And the old lady just spied in the door because she heard some fumbling(?) and she saw the kitten and then she told some old--other old ladies that the kitten was sucking the blood out of the baby and everything. She made up old wives stories that he was killing her and everything, and so everybody believed it and went along. And they--and everybody got up against the old witch and the farmer that had the kitten he had let her work for him and so he had fired her, but he was being nice about it because he said that do a kind thing to a witch and she won't hurt you. So then there was this man that he had told it to that you do a kind thing to a witch and she won't hurt you and see the old man he was real--he said well, I have a farm and you can work for me and everything, but she said 'oh I'm too old and I already got thrown out of one farm' and she said 'but I could do some other kind of work' and he said 'yeh what--like wives' work or something?' and so then he was kind--real kind to her so she said I'll walk you home and everything cause he wanted her to because if you're nice to a witch she'll protect you and everything. And so another day this Alice of the Lighthouse whom everybody thought she was crazy and she didn't have a baby, but she wanted one and everything and so she always came over and wanted to get one and she was always trying to take care of it and she lived out in the lighthouse in the middle of the sea in an old island.

Jane T.
I'm eleven years old and I read Tower by the Sea. And to start out it's about, well it's--I forget the name of the town, but it's about all these superstitious townspeople--I think the name of the town was Catballarn and it tells about this ol--elderly lady who lives on the edge of a graveyard and all the people think she's a witch. So she finds a baby magpie in the freezing weather and she brings it in and takes care of it and meanwhile there's this farmer who has a cat and the cat's going to have kittens and one's white and the first one to open its eyes is the white one and he had one blue eye and one green eye. So the farmer takes the cat, puts it in a--some kind of cloth bag and throws it in the ocean. Somehow the cat escapes and the old

lady finds it in the ocean and takes care of it. So the cat and --meanwhile the--oh let's see, oh yeh--the lady--the elderly lady teaches the cat not--the cat always tries to get hold of the magpie in his high cage hanging from the ceiling and the cat always jumps onto the table, then onto the counter, and up onto a shelf. And every day his legs get stronger and stronger and finally one day he reaches the magpie's cage, but he falls down. And then after a couple of times of trying he stays, and then finally the old--el--old lady finds out that he's been doing this so she puts--she takes thorns and she wraps them around the cage so the cat'll learn not to do it, and he, le's see, there is this girl, I guess her husband deserted her, he married her and she lives in the lighthouse and she comes to the graveyard at night and she wears all black and she walks into the graveyard and she thinks she makes up that shehas--she thinks she has a baby, she makes it up and she looks for its grave. And finally one night the magpie and the cat are sitting on the window sill and the magpie spots her and doesn't know what she isn't finding and sees that she's Alice of the Lighthouse--that's what they call her and, the elderly lady asks her to come in and she comes in and she has tea, and the lady says for her not to come out at night.

Alan S.
I'd like to tell you about Tower by the Sea. Well, there was this old woman in a town named Catballarn and she was wise and she lived in a graveyard and she had one window facing it and she--one day this farmer found this cat had a litter of kittens and one of the kittens was white and three were black and it had one blue eye. The farmer thought that this was supernatural so he took it out to the sea and he throw it in the sea, trying to drown it and then when the old woman was collecting firewood she came across it and she picked it up and she cared for it and everything and then she found this magpie that fell out of its nest and she took care of that too. And then they used to fight and then the cat used to try to get at the bird, but then one time he got at the cage and the old woman had to take it down and then she went out and she got some thorns and she put them around the cage and then the cat jumped on it and fell down and it did it a couple of times and then it learned not to do it and the old woman took it down. Then this little girl was playing around the graveyard and she saw the cat and the magpie at peace, you know, not fighting, so she went and told her mother and her mother told one of the old ladies and it started a rumor and everything that there was supernatural things happening and then she got fired from her job at the farm and then the farm, and then the farmer knew that if maybe you do good to a witch she might do good to you, so he hired her again and then the cat was lost and so the woman walked the farmer home and on the way back it started to rain and Alice by the Lighthouse, she saw the cat and she took it out of the flower pot--she untied its tail and she brought it back to the old woman and then the man the next day tore down the shack cause they thought she was a witch and then they got her and they tied her to a stake and they started

lighting it and then the cat started going across the sea in a cradle and then they took it down to try and save her--and try to save themselves and so then the man of the town came back and then he made the people pay for the damage and then they gave the cat a petition--well not a petition, they gave it food every day, and then he gave the woman thing, and then he gave the magpie some food too.

Michael T.
Well, the people thought that the wise woman was a witch because she had a bird and a cat living together peacefully and she lived next to a graveyard and she liked Alice and one day all the babies in the village and they thought that the witch was putting a curse on them, but it was the doctor, well he was a barber too, he would spread the germ from house to house, and the people in the village didn't know that, and one night--no the burgemaster's baby was stolen and the burgemaster called all the people in the village together and he made them go look for the baby. Oh and then they saw, Oh--Oh no, Oh. Well, and after that they were looking for the baby and they didn't find it, but the wise woman was helping the burgemaster and his wife to find the baby and she--the wise woman knew, thought she knew that Alice took the baby because she wanted a baby--she thought she had one so she told the wife to go home and she--Oh no, well, so anyway the people in the village was going to kill her so when she was looking for her cat before that and they were going to kill her and when she got back to her cabin it was all broken up and they tied her up and they tied her to a stake and put her in the seant(?) to kill her and then it was morning and they saw the cradle coming with the white cat and going from side to side to keep it balanced and they all ran down to the water and they thought that the cat was going to cast a spell on them or something and so they got the witch--well the wise woman, to make her get the cat not to put a spell on them, so they took her down to the water and when they got down there they saw the baby in the cradle and the magpie flew out to them and circled around and finally they got the burgemaster and they told him and they pulled them down to the water and showed him that the baby was coming and then his wife came.

Lauren J.
I'm going to talk about Tower by the Sea. Well, in Tower by the Sea there was these old crones in this town and they made up a whole bunch of stories and so when anything happened that wasn't too bad they made it sound worse because they put in all these extra things that weren't really true. When this evil cat had got to the baby and it was licking his face and they said that it had jumped on him and taken all the air out of him and she had to breathe the life back into the baby. They had all these superstitions and they thought one lady was a witch and they wanted to kill her, but because she thought they sold(?) the baby, but it was Alice of the Lighthouse, she lived out on the coast in a lighthouse which you had to row over and back and she had stole the baby because it was the only one that didn't get the sickness that the barber was carrying around, but they didn't know that it was the barber, they

they thought it was witchery that did it--that gave the sickness, but it really wasn't. One family had been sick and then when he cuts the other one's hair he passes it all along to each family and they didn't realize it. You know he could have been the one spreading all the stuff. They just thought well maybe, you know, since one's sick the witch has cast a spell and that makes everybody sick. And the burgermaster's baby--they had a moat around their house and it was the only baby that wasn't sick, so that's the one that Alice stole because she didn't want it to get sick and so she took the whole cradle and all and rocked it back and forth down the moat and there was a river leading out so she took that and then she got to the edge of the (?) and she put it in a rowboat and she went rowing back and the boat tipped over and so she was rocking the cradle back and forth and finally she couldn't hold out any more and so she went under, but the baby and the cat were still rocking back and forth on each other and the water was salt water and so the cat kept rocking it back and forth keeping it even so it wouldn't get salt water on its (?) and paw, cause the cat had--there was a magpie in the story and when they got the cat it was just a baby. The found it, it was the cat with the one blue eye and it had a green eye which a dune(?) farmer threw in the river and then it came back up. A lady pulled it out, which they thought was a witch. They didn't know she pulled it out, they just thought, you know, it wouldn't have drowned because it was an evil cat....

Susan W.
I'm going to tell you about Tower by the Sea. Well, it's about this old lady and she lives beside a church yard and she had a white cat with one blue eye and a magpie. Well, the farmer that had the little white cat he had a mother cat that was a tiger cat or something and it had kittens, and the day she had them he noticed that that was the only white one because the rest were all black and then he noticed that--well that was the day they opened their eyes that this one had one blue eye, and so he knew it was a witch's cat and he threw it into the ocean. And this lady, she walked along the shore and she found it and so said all God's creatures have the right to live and she picked it up out of the water and took it home and cared for it. And she had a magpie and they didn't get along too good. They finally got to be friendly and everything and the people thought that she was a witch living near the church yard and everything like that and so then the friend and the people got real aggravated about this and so they were scared of the white kitten and so one day the white cat went into the town because it didn't have anything to do and it went into a house. And there was this old lady and there was this little baby in a crib and so the old lady was making the bed and she saw the cat and the cat was just sitting there on the cradle looking at the baby. So the lady started screaming and the cat ran out, and so when the people came in she said the cat was trying to kill the baby and pouncing on it and everything and so then everybody hated the lady and they were going to burn her and then all the kids started getting sick except for one, the burgermaster's. There was this girl,

Alice of the Lighthouse--she lived out across the sea, in the lighthouse and that's how she was Alice of the lighthouse and so everyone thought she was dumb and witchy and everything and so she came over and she wanted a baby and so she took the burgermaster's because there was a storm, because the sickness that she could see and everything like that.

Janet T.
I'm going to talk about Tower by the Sea. To start off with there was this tower near the sea and it's got two lines from an old cradling song. There's a weather vane at the top of this tower of a white cat with one blue eye. Well, at the end of the graveyard near the city of Catballarn was an old woman which was referred to as a witch and the reason for this is that she was right next to the graveyard and she had--a farmer had lost his--his cat had kittens and the first cat was white and it opened its eye and it was blue, so the farmer tried to get rid of him--put him into a stocking and threw him into the sea. The old woman was searching for food for her magpie she had found in the cold weather that was half frozen and she had seen the cat in the water and picked up the sack and untied it and there was the cat. She took it home and took care of it. And then after the cat had tried many times to get the magpie and he had not succeeded and the woman had found out he was doing this and she put thorns around the magpie's cage so the cat couldn't get at it. And once in a white the cat would try this and he'd get thorns in his paws and he'd never do it again, but he'd forget about the pain when he saw the magpie and keep trying it. So everybody thought she was a witch so they decided to get rid of her. They hadn't tried this till after a while. One night when the witch was sitting down drinking tea Alice of the Lighthouse--that's what they called her--a young girl who had married a man who took care of the lighthouse--she had a boat and she always came to the mainland at night and wore black and would walk through the graveyard. The magpie and the cat had gotten along together and finally had become friends and they were sitting on the window sill when Alice came by and it was at night and so she was walking through the graveyard and they were really frightened and they told the old lady--well the old lady saw this, and she decided it would be best--she found out it was Alice and asked her for tea and told Alice not to come at night, to come in the day-time and wear bright clothes.

Transcript I, Group C: Katz

Jimmy K.
I am ten years old and I am going to talk about Tower by the Sea. I think it's a good story, it's always--always has action, doesn't stop 'n then start again. It's good almost the whole thing 'n has good action and things like that. It has unusual things and so not the same things as other stories has--different--it's different from other stories. Like the cat--I never heard another story about a cat--it's different from all others--especially in the same way, because of the

blue eye, and everyone was scared of it.

Linda C.
I'm ten years old and I'm going to talk about Tower by the Sea. Well, first this cat got babies and one of the kittens was white and had a green eye and another eye was blue, and when the farmer saw it he brought the kitten to the edge of the water and he dumped her in, and wanted the kitten to drown. And then a witch found the kitten and took her out and dried her and gave her some milk. And she also, another time the witch caught a magpie and put it in the cage and kept feeding it and one time the cat wanted to eat the magpie and the witch put some thorns around the cage and when the cat jumped up it hurt its paws and so he didn't want to try it again. And then once these boys put a flower pot on the cat's tail and the cat flew wildly down the street and didn't know what was happening so he ended up by the riverside and then this farmer was going out to get the cows back and he heard a scream and so--no he heard some foot-steps behind him and he didn't know what was happening.

James L.
I am eleven years old and I'm going to talk about Tower by the Sea. I want to start with the very beginning of the story where the old lady is sitting in her house. She goes out to collect drift wood. She finds a cat--a young cat floating in the river. She--they think the cat's dead except she isn't, so they bring the cat in. She nurses the cat and then the cat comes back to life--not really back to life, but you know, is alive again like, you know. And it has one blue eye and one green eye I think it is, and the cat is supposed to be a witch's cat. So she goes out later on the next month--I mean she goes out every night, but she goes out again another month. She picks up--she's going out to collect more driftwood for her fire and she finds a bird--a mockingbird with a busted wing and she brings the mockingbird into the house and she fixes the mockingbird's wing. And the cat--and some--she nurses the mockingbird on until it's better and the cat and mockingbird go into town--into the town, while the people are out at the fields and there's the old crones--the nursemaids are in taking care of the baby and everything and so the cat goes in, it's very hungry and it comes into the--it goes into the house and the baby had a bottle and the milk was dripping down into a little puddle and the cat came up and drank the puddle out--drank the bottle of milk up and went back out again. The old crone came in and, you know, the baby was asleep, but she thought the baby was dead, and so she runs over and you know she takes a broom and she kneels down by the baby and she's, you know, saying this stuff and that night the guys get home, you know, the people that were working in the fields and they--she tells them that she sucked the life, you know, that she gave the baby some life, you know, she breathed life back into the baby and the baby was alive again.

Frank S.
I'm eleven years old and I'll talk about Tower by the Sea. And in the beginning there was this wise old woman who lived by the sea and her

only window was facing the graveyard and everybody was superstitious then and they thought she was a witch and then one day this man had a kitten and it was a white kitten with a blue eye and he went down to the sea and he thought he drowned it, he put it into the ocean and he thought he drowned it and he went home and the wise old woman picked him up and brought to the house and there was also a magpie there, and the cat started, when it grew up a little, started trying to get the magpie, but the wise old woman put thorns around the cage, and so whenever the cat'd jump, thorns got into her paws and so she stopped doing it. And then the wise old woman took--opened the cage and the magpie flew out and she put a mirror in, the cat still didn't try for it and then she had to make sure so she did something very strange--she put the mirror which the magpie was standing on it, and she put it on the floor and then went out and she left the cat and the magpie alone and the magpie--I mean the cat didn't kill the magpie so now they could live together and there was also this Alice of the Lighthouse. She was one of the villagers, she moved to the lighthouse and she is very lonely because she didn't have any baby and so she came at night with black and everything and went to the graveyard and said that her baby died, but she never did have a baby. And everybody saw her and they also saw the wise old woman talking to her and they thought maybe that she was surely a witch and then this little girl shouldn't have been in the graveyard, 'cause she went in the graveyard and she went and she saw the magpie and the cat together and she saw that the cat had a blue eye and she ran home terrified and she told everybody and everybody was talking about it and the magpie and the cat flew into the town and then the cat went into this woman's house and the crone--the old crone they call them--was taking care of the baby and when she saw the blue eye in the white cat and the magpie she ran downstairs into the coal bin and just hid there and the cat....

Alan G.
I'm eleven years old and I'm talking about Tower by the Sea. Well, first there was this town and there's this old wise woman and she finds this--I think it's a raven--and she brings it in and she tells it that everything has a right to live and so takes care of it, and then one night she sees this white cat with one blue eye out in the ocean and so she brings it back and she takes care of it. And this is supposed to be a witch's cat, so all the people think she's a witch, but she doesn't know that, you know. And so the cat is going around the village going inside houses and everything and there's this old woman that takes care of the--one of the babies and when she sees the cat she runs down in the cellar and the cat starts lapping up the milk from the bottle and when the cat goes away the lady comes up and some people come back and they see her there and she says that she tried to defend the baby and everything and then she brought the baby back to life, 'cause o' the witch's cat and then everybody had brooms in front--crossed brooms in front of their doors and so then these kids were running after the cat and they put a kind of can on the tail, and it was running around the thing and the farmer that threw the cat in the ocean

came down--he called everybody a fool and everything for doing that and everything evil was supposed to happen to the people and so then the guy gets real frightened when he goes back because he hears a noise and it's the old woman--the old wise woman.

Because of technical difficulties, we were unable to make a transcript of the second session for Group C.

Transcript I, Group D: Potter

Gary C.
I'm going to tell you about *Roosevelt Grady*. It all started when Roosevelt was in the school room and a boy named Manowar got mad and he tipped the chair over. After school Roosevelt went home and the next day he went back and he raised his hand and told the teacher that he was tired of taking away and that he wanted to put into, and so the teacher said O.K., but the first time she laughed. Then the next day they had to move out 'cause the crop was all gone and they moved to a bean picking farm and then Roosevelt got acquainted with everybody and there was an argument between the mother and the father. The father said that everybody has to go to bed early because everybody's going bean picking tomorrow, and the mother said they're not--just the mother and father were. And then there was a big argument and they finally decided that the next place they go to the children would go to school if there was a school, if they go bean picking today. And they did. And then the next day the bell rang and everybody was gathering around the big house and then a man came out and told them that the children were going to go to school.

Roosevelt was going to school each time he'd always move and he was in school and his teacher would always give him subtraction and it always had to come out fives--figure fives, five, fives, fives and went like that. And so one day he raised his hand and told the teacher can they put into. The teacher started laughing--the whole class laughed and she said tomorrow we (?) two old teachers putting into. And so he went home and told his mother and his mother said that it was too bad because they were going to move right away because they have to go with the beans. So he's very frustrated and then when he got to Kinder's quarters where they went, he was taking care of his sister and he went out just to explore, then he came back and his sister wasn't there or was his brother, so he looked in back and there was this boy he hated at school--going to fight with called Manowar. And he got furious--he was telling this story to all the kids called *Hiawatha* and all the kids, were excited and when Roosevelt asked for his sister back, she wouldn't come. He was afraid he might lose her, so after a while he moved again to another place and he thought he had one special cabinet to himself, but one night when he was sleeping he woke up and he heard a fight and there was that boy again, and then he finally made friends with him. Then he tried to figure out this plan to get his family's (Roosevelt's) to this place they had--it's like a trailer camp in one special place where you can live at least a year. They have three steps: first step was find where it is; second step was try to get there, and third step was get filed for a job. Then they finished step one and Roosevelt knew that he likedhis leader that was taking him where he knew where it was, so he told him that step two--he had to try to persuade his leader to get there. The leader said he'd do anything to stay out of Manowar's leader, 'cause he always got in fights with him. Then they got there, but then when they got there, they got that special camp. When they got there Roosevelt didn't know how he was going to get step three, because Manowar wasn't there. And Manowar was thinking about it when he was just talking to the mayor who owns this camp, and he was talking to him, and he says are you the boy Roosevelt? and he says 'yeh'--well, he says, your father already has the job, I gave it to him for a winter. Then that next day Roosevelt was walking and he saw Manowar walking up the street and he told him the good news and all that, and that was the end of it.

Kim M.
I'm eleven years old. Roosevelt Grady is a certain kind of person that always likes to stay around, but he always has to move wherever he gets new friends. He doesn't have many 'cause he has to travel. He also likes to learn about things--he doesn't get a chance to learn about most of the things he knows. And one day his teacher was going to teach him how to put into--dividing, and he's been learning how to always subtracting and he's getting tired of it, so for once he wants to try to put into, so he told the teacher he would like to learn that, so the teacher said the next day they'll teach him how to do it. When he came home Roosevelt was disappointed because mother told him that he had to move that day to another place--that he had to bean pick and not cucumbers.

Ann L.
My age is ten years old. I'm reading Roosevelt Grady and it's about a boy whose father is a cotton picker and he's been to many schools and they wanted to stay in one place for a while and it tells about, you know, when he meets his friends and at the beginning of the book it tells that he liked his sister very much and though they'd quarrel occasionally, and then he goes to school one day and he finds that he doesn't have any friends and I think the next week he makes a friend and then he goes home and tells his mother about making a friend, and that's about as far as I've gotten...I think he's a Negro isn't he?

James W.
I'm aged eleven and I'm telling you about the book of Roosevelt Grady. I'll take the scene where Roosevelt is doing a test paper and a big, big husky guy looks over his shoulder and says what's the answer? and Roosevelt turns around and covers up his paper and the great big guy

in back of him jumps on him and they have a rumble on the floor and the teacher comes and whaps them over the head with the stick a couple of times, and he says break it up and so the two kids break it up and then they go and sit back down again. It's a short scene, but that's all...do you want me to tell some more? He has never gone to a regular school, they keep moving on and on. If there's good picking here they go and pick there, but if there isn't good picking there they don't pick there and they move from one side of the country to the other and they never stay in one place. Except one time they came to a place and they had separate cabins going all around a great big area and the numbers were backwards and this was the first time he hadn't picked out a number--his little sister did, because they were backwards, so the next day his parents have an argument to see if he should go to school or not--a regular school. And the man says a little work never hurt anybody and the lady wants him to go to school and they have a great big argument and so the next day they do go to school and they have a real nice teacher and the whole class is Negro and they have a nice principal and that's just about all. Another one would be--they come to a place called Crumby's quarters--it's a great big house and this isn't really the kind of place they were going to settle down in--if they did settle down and they go up to the attic and get comfortable, and this is the first time he's ever had a whole bed--a whole cot and he goes to sleep and just feels all comfortable and everything and he wakes up the next morning and out in the back he sees that great big husky guy--Manowar--great big guy and everything and so this guy is telling what Roosevelt thinks is a whopper--a lie, and so he goes back and he listens and Manowar is telling about these geese in Georgia where they pull the weeds for the farmers, and he says that's a big whopper, and he says no, they just let the geese, they set them in one area and he walks up and they hit the fence and then they turn around and come back down again and eat up all the weeds and not the cotton, and Roosevelt claims he's telling a whopper. And his little sister is very fond of Roosevelt, but when he calls his little sister, and say c'mon, c'mon, you know, to run and jump in his arms, she doesn't--she's attached to Manowar, and he gets very mad and disgusted and everything. And they move on the next day and this is one of the final acts of the book when they move on to this place and then they come to a trailer camp, it is--with sixteen trailers and they get a trailer for themselves, and they're working on a plan for their father to stay in that place the whole winter and so they could settle down and so they get in the house and they call up the mayor and call up the guy who owns the trailer camp--he's the mayor and the doctor and everything, 'cause it's a small town and they tell him that they would like to find a job for him.

Transcript II, Group D: Potter

Gary C.
Roosevelt Grady. One day Roosevelt was in school working in math and Manowar, the boy that sat beside him, peeked over his shoulder and

Roosevelt didn't like it because he didn't like anyone cheating and copying his work so he started a fight with Manowar. And then the teacher came and hit them on the head with a stick, and then they sat down and the teacher yelled at them and then Roosevelt said he was tired of taking out of, he wanted to do some putting into. The first time in a long time the teacher laughed and everyone started laughing too, so the teacher said that tomorrow they'd do some putting into. So Roosevelt went home and when he went home his father told him that they were going to go to a different camp. They were going to leave tomorrow. So then they were driving along and Roosevelt was real sad because they had to leave right before he did some putting into. So they were driving along and Roosevelt asked his mother if she would tell him a story--it was late and they were going to go to bed--cause he couldn't fall asleep, and she said that she would and she told him a story. And the next day they arrived at a dock and they went on a boat to a new camp and at the camp--it was a bean camp--and they had cabins of their own and they were looking for a cabin and Roosevelt wanted to see who could find a cabin first cause they were numbered and so he was real mad cause his little sister found the cabin first. And so then they settled down and then the next day he went outside to explore and he brought his little sister out in a big kettle that they used for a playpen and put her under the tree and then he walked out back and he looked at everybody playing and then he went and got his sister and brought her down by the river and looked to see if there was any fish and then he left her there and he went exploring in the woods and he came back and his little sister wasn't there. And so he went looking for her--he went around back and he saw Manowar playing with her and he got real mad and he listened and Manowar told him a story and he thought the story was a big whopper and so he yelled out to Manowar that he lies and then he grabbed his little sister away. And then they moved on to another camp and he went out looking around and he met Manowar again and this time they made friends and they were friendly and Roosevelt's father wanted--Roosevelt and his family wanted his father to get a steady job so they could live in a house for a long--for a while. And so he and Manowar wrote a letter, which was step one, to the mayor and asked if he had a job for Roosevelt's father, and they waited for a while and they didn't get a reply until--for a while. And then they went into step two and they went down to see the mayor and the mayor told them that he'd try to find a job and then they waited-for a couple of weeks and then the mayor sent them a letter--I mean the father went in to see the mayor and the mayor told him that he had a job for him. And so they completed step three and they lived in a house for a while and the father had a steady job.

Ann L.
Roosevelt Grady. Ten. Roosevelt's family was a bean picker--well they went bean picking for their job and Roosevelt went to many schools and well this was about his seventh or eighth school and well he was sort of sick of fives and threes so he said I want to do some

putting into instead of taking out. So he raised his hand and talked to the teacher and said I would like to do some putting into and the teacher laughed and so did the whole school. Well, then the teacher said all right we can do putting into, but before this happened a boy named Manowar jumped for Roosevelt's paper to find the answers and sort of fought at school and then so it went on with the thing about, you know, putting into and then later he went home and he told his parents that they were going to do some putting into in the school. And you know he really felt good because he knew he was wanted and the opportunity class really had a place for him. So when his parents heard that he was doing some putting into they said well we're sorry, but we're moving out tomorrow morning--first thing in the morning. Well, he was real sad and then when they did move they moved to this place call Quomby's Quarter's and it was a big house with about seven or eight flights of stairs and they were at the very top in the attic and in the attic they slept there and everything. And the next morning when they were washing up and Mathew--Roosevelt's brother wouldn't wash up because sis and Sam had--you know, he didn't like to wash in the first place, but he said well, you know, you've used up all the clean water and Roosevelt did say, well, we have, so you'll have to use it today. So a little while later they--well, he met Manowar again and Manowar and he made friends and Manowar and Roosevelt wanted to find Roosevelt's father a job and so they wrote to the mayor at the bus camp, which was just a little ways down the road, and asked him if they had a job for Manowar's--I mean Roosevelt's father. And he said he had one for all year round and so they moved down to the bus camp, but his father didn't know what going there was for, but then he found this bus which had a pot-belly stove, with a stack out of the top and Roosevelt wanted to live there and so they made reservations to live there and Manowar came and visited them all the time.

Pamela R.
Well, Roosevelt was in school and got in a fight with a boy named Manowar and after the fight he was discouraged because he wanted to put into, the teacher laughed and so the teacher said O.K. And so he went home and he told his mother his good news, but she said that he had to move to another place, to another camp. So when they moved there he was in charge because his mother and father went bean picking and he put his baby sister and brothers outside and then he took a walk. When he came back he didn't see anybody in the front yard, so he ran out back real fast and he saw Manowar there and his baby sister sitting on his lap and he was telling a big whopper. Nobody knew he was there until he said, O.K., give me my sister back. So he grabbed his sister and he took her home. Well, a few days later he moved to another camp and that night he was sleeping and he had his very own bed--it was his first time with--only he heard a fight, yelling, he looked out and he saw Manowar get in a fight with his leader. From then on they started getting friends and everything. Then Roosevelt, he broke loose of the secret of his mother and him aobut him trying to find a place where for his father a job and to live there. Well, they started working

out in three steps. First step they had to find where the place was; second step they had to get there, and third step was to get a job for their father. Well, they finished step one and two--when they were at the camp Roosevelt decided that he should go to the mayor--the head of the camp and ask if he had a job for his father. So when he went there he asked, are you Mr. John Roosevelt, or something like that, and says yes, and he says well, you don't have to worry, your father already has a job. Then Roosevelt's so happy that he could stay for at least a winter or so. So when he got his house, he saw a boy running up from the road, and it was Manowar and he had--his leader had let him go to another camp, so he lived with them.

Roosevelt Grady wanted to learn how to put into. He asked the teacher if he could learn and the teacher said tomorrow he would learn. When he went home his mother said he--they had to move to the next place, so when they moved Cap Johnson drove them to the great bay. There was a ferry boat which they were going to go across to get to Quigly's Corners--Quarters. When they were at Quigly's Quarters, Roosevelt was in charge. He took his sister from the washtub and brought it downstairs and used it as a playpen. And then Roosevelt went out into the woods, and this boy came along and he took Princess Ann into his arms and walked away with her and started to tell her a story. When Roosevelt came back he couldn't find the Princess Ann anyplace, so he looked around and finally he saw her, only he saw the boy who was telling her a story. And then after that Roosevelt became very jealous because Princess Ann liked him much better than him. When they had to move again they went to Willowbrook camp and the boy whose name is Manowar and Roosevelt became very good friends with them. They both wanted to stay put, but Roosevelt wanted to stay put more than Manowars, and they were going to figure out a way to, you know, try to stay where they are. And so they wrote a letter to the mayor and they asked him if they had any jobs down in Macintosh country, and when he replied he says no, 'cause he was mostly all of it. And then later on they were going--they weren't going to move there, they were just going to go there for the next season, to Macintosh country. When they were there Roosevelt's father got a job cause they had one available and so Roosevelt and the family stayed where they are, down in Macintosh country.

James W.
My story is Roosevelt Grady. One day Roosevelt went to a camp named Crimby's Quarters and--can we start over? Roosevelt was in school and he had a fight with a boy because the boy looked over his shoulder at some of his answers. Later on they went to a camp named Crimby's Quarters, which was a big house--it wasn't really a camp and he met the same boy again, and later on they went to a bus camp, that was further up. They were going strawberry picking and they went to this bus camp. Before they came to this camp they'd worked out a plan for his father to get a job, and at this camp he got a job and they stayed there for a year.

Transcript I, Group E: Wichelns

Bill P.
Ten. Sam wanted--was going to run away and he hitch-hiked with a truck driver and the truck driver asked him where he was going and he said he wanted to go to the Hilbury Hills. The truck driver let him off there and he started up the hill and he got to this brook and he was worried now that he might die because he didn't have any food and he looked at the steel he had to make a fire and then he had this line and a hook and he started to fish and he caught a trout and then he ate it and then the next morning he looked around for some trees. He looked up in the forest and he found a tree and he said that he wanted to live in this tree so he took a wooden axe and started chopping up the tree and then he thought there was a better way and then he looked at his steel things again and he saw that he could make a fire and burn out the tree, so it took about two days to burn out the tree. And then--Oh, let's see--he had been catching fish that day and he went out and he saw this falcon and he said to himself he'd want a falcon so he saw that falcon fly over the top of the mountain and he went after it just so that falcon couldn't see him, and he started climbing the mountain--it was very steep and he had to hold on tight....

Matt S.
I am ten years old. The book is My Side of the Mountain. It's about a boy that runs to live on his great-grandfather's farm and he tries to get away and he makes it and then he burns out a tree and then as he's swimming in the pond one day he meets a man. He looks like a, maybe a robber or a bandit and he's afraid and then finally he meets him and he has him over for dinner and they have berries, and they have acorns and they have onion soup. And then he said that he'd come back at Christmas time when it snows and then he goes over to his grandfather's farm and he talks with this old lady who's picking strawberries on the farm, you know, she's an old lady, and then he goes to the city and he looks in the library for the Gribly farm and he finds it and reads about it, and you know, where is this place, and then after that he goes to his grandfather's farm and it's an old ruin--there's only the rest of the basement left and just looks around and then he has a pet bird. At the beginning he had a pet falcon, and then it came around to Christmas time and the man--he was a English school teacher--and he came around and they talked, and then he was walking along getting some food and his dad found him--he's looking for his son--and thought, Oh, it just couldn't be--I'll never find him, and then he did. And then he came back and they both had some onion soup and some berries they had stored. And after they left and worried about the snow because there was a blizzard coming up and he thought the snow might cave in and then he'd be locked in forever, so he was really ascared--couldn't get out of his bed because it was too cold and keeps the fire going so the snow won't come in the--you might say tree house, and then when it comes around spring and summer

he's walking along again and his parents drivo up and he's so glad to see them he just doesn't know what to say. And then they said we're going to build a house, and he said, Oh do you have to?

Richard W.
I'm ten and a half. In My Side of the Mountain this boy wants to visit his grandfather's old house in the Catskill mountains--it's all gone--it just burnt to the foundation. He cuts out a tree and he makes things--he whittles things and he goes in the library and he gets out books about the birds in the area and he just wants to investigate that old house, so one day when he was in his tree and he just had nothing to do he went over to the place and he just investigated it and took notes about what kind of birds were there and what kind of trees. And he just learns about all the birds and the trees and one day some friends come over--some people he never saw before--they just live with him for a day or so, and he goes fishing in the stream, he takes baths in the stream, and in the winter he had to make a chimney out of his tree--out of clay 'cause he'd get killed by the smoke so he had to have ventilation, and then finally near the end his family comes up--his whole family. And he's very surprised about it--it's around Christmas time I think. His family comes to him and then he stays for a couple of more days, but during that time he must have learned a lot about the forest and a lot about fish and a lot about everything in the forest--that's just wood, it's really a forest. He lives in a old, old hemlock tree it said. And he likes it out there and he said his experiment was successful.

Lance B.
I am eleven years old. I am telling the story about My Side of the Mountain, and this is about a boy, Sam, who lived in the city and didn't like it and so he wanted to set out for the mountains and so he started to go for his uncle's farm and he found it and it was all in ruins, and he had to find some shelter and so he was looking around and he found this big, huge tree, and he said to himself that this was somewhat his home. And the next day he thought of digging it out and building a house in it and he built his house and then he was walking in the meadow for some food and saw these falcons and he saw the mother going into the cliff so he decided to climb the cliff and wanted to find the nest, and when he found the nest, he saw some baby falcons and he wanted to take one, but when he was about to pick one up the mother falcon came in and bit his shoulder and he hurried out and he took a baby falcon and he started down the cliff and then he hid and waited for the mother falcon to go back to the other young ones and then he went back into the tree and caught a rabbit and fed it to the falcon and then when he started to train the falcon after a few days he met a boy--no he met a man and he was lying beside his fire and he heard a policeman's siren and he thought it was a crook and so he waited for a while and then he let the guy--the man--wake up and he told him about the (?). And they slept together for a few days and then the man went back home and he said that he would return and then a few days later the man came back up and he stayed there and then the boy heard his father and then his

father found him and then he introduced them to....

Transcript II, Group E: Wichelns

Richard W.
I read My Side of the Mountain. It's about this boy and he wants to go to his grandfather's old house--that's not really a house any more, just a foundation--an old place guys lived a hundred years ago or so. So he starts off in the woods and he gets a ride to the mountains and there he just looks for a place and he finds this old big tree so he carves a hole in it and he lives there, and he saw these blocks and things and he goes to a library and he gets his hair cut there and he takes out books on the birds around the area. And he just wants to learn a lot about around there, so one day he went to this old house and studying all the ferns there and stuff. And then he just liked it and he met a couple of friends--some people came over, they lived right near him. First he went to someone's house and just kept going out every day he found this falcon and he trained it and then he just kept living there and living there and then one day--it was near Christmas I think, his whole family came up and he was real surprised about it and he told them about everything that was going on and that's it.

Bill P.
Sam was climbing up a mountain he saw this falcon and he said to himself he must have a nest so he followed him and the bird went up this steep hill, so Sam said this must be where his nest is so he climbed up the hill and he cut his shoe, but he kept climbing up 'cause then he saw the nest and he had to get the bird before the mother came after him or he would have had it. So he got a bird and as soon as he got a bird he called him "Frightful" and then he saw the mother and the mother came and so he tried to get down the mountain and while he was climbing down he was hit in the back and it got so sore it felt like he was hit by a bullet. And then she was coming in again and so he stick up his foot and it caught her and she didn't try for him again. And then he climbed down the mountain and went back to his tree. There wasn't much of a tree yet--it wasn't carved out or anything and he started to train the bird and on his way home he fell asleep by this little pond and he let go of "Frightful" and when he woke up she was still there, so he knew she would know how to stay with him. And then he fed her and he washed himself and he went home. And he looked around for his tree and he found his tree and he kept chopping at it and then he thought there was a better way so then he remembered the flint and steel, so he took the flint and steel out and he started to make a fire and he burnt out the tree. And then, after the tree was burnt out he went in the tree....

Lance B.
I'm telling the story of My Side of the Mountain. One day a boy named Sam lived in the city and he didn't like it so he went up to the moun-

tains looking for his uncle's farm and so when he found it, it was all ruined and so he went into the woods and he saw these huge trees and so he said to himself that these trees were his house, you know, he could use them in some way. So he found out that he could dig them out, and use them as a house, so he dug it out and he built the door--a leather door to go into it. And one day he saw a falcon go into the cliff so he started climbing up the cliff to see if there was any babies, so he went up there and he saw three baby falcons so he was about to take one and the mother falcon came right in back of him and hit him in the shoulder and then he took the baby falcon and went back down and then raised it and played with it and then one day he found a swimming hole and he could use it to have a bath and one day a man came up and he shot a deer and hunters came up and shot a deer and it fell behind a stone wall and then he took it and the hunters reported him, you know, that they shot deer and they went out and can't find it. And then this boy came up and they made a raft and he went out to find where that was in the woods and they found him and they made a raft and they played with each other and then his father brought up his family and they lived in the woods.

Donna G.
At the very beginning of the story it is about a boy who ran away from home to live in the woods to see what it was like and he made a house out of a tree and when he first came it was very warm and it wasn't cold out and after a while he made a pet out of a falcon and this grew up to a big bird and caught most of his food for him and they had lots of adventures together. One time he met--he was out with the falcon, daydreaming, and a man had stopped by the camp--this was a teacher and after a while when the boy came back he met the man and thought he was a robber, but he was really a teacher. Then after a while he found out and they become good friends, and that's all.

Appendix C

Lesson Plan, Group A: Arenella

Part One

Goal: Have students become acquainted with one way (structural) of seeing a story as a unified whole and of comparing different stories.

Materials: 3 Seminar-manufactured stories (*Robbie the Robot*, *Samuel Binder*, *Jimmy and Reginald*).

Procedure: 1) Elicit from students the criteria they used in selecting one picture over another in making the booklets.

2) Teacher elaborates idea of function from student responses to above.

3) Investigation of a particular story to identify functions in the text and in the pictures.

4) Repeat step three for other two stories.

5) Compare functions of the three stories. Here the particular *content* of the ten functions must be discussed.

6) Pass out chart in which students write captions summarizing the functions on each page of the three stories.

Part Two

Goal: Investigation of this structural way of analyzing and comparing stories to see how sequence is fundamental to it.

Materials: Three stories.

Procedure: 1) Discussion in order to come up with general categories which would describe the individual functions (see chart).

2) Ask question: Can order of these ten general categories be changed?

3) Suggest notion of flashback as a way author might deliberately alter this sequence.

4) Try to make distinction between story and plot (necessarily crude because of the pupil's limited exposure to 'artful' stories).

Assign: Write a story using the ten general categories as a skeleton.

Part Three

Goal: Evaluation of Lessons One and Two through students' presentation and discussion of their own stories.

Materials: Students' stories.

Procedure: 1) Student reads story to class.

2) Class then paraphrases story, thereby identifying the functions or general categories. (The term 'basic action' is introduced).

3) Repeat with three other stories.

4) Discussion of 'basic action' of the stories as opposed to those elements which are not 'basic actions.'

5) Very general discussion of stories in general, and how idea of basic actions might apply to them.

Lesson Plan, Group B: Favat

Part One

Objectives

1. To read a folktale ("The Wolf and the Seven Goats").
2. To list the essential events (sometimes called functions) in the folktale read.
3. To see that because these essential events occur in a certain order, they are related to each other chronologically and causally.

Activities

1. Teacher reads folktale.
2. Students re-tell folktale, listing the essential events.

   Question: What might we call these things?

   Answer: Events.
3. Teacher selects two or three chronologically related events and wrenches their order.

   Question: Can I do something like this?

   Answer: No.

   Question: Why not?

   Answer: Because you can't fill the wolf's body with stones until you cut a hole in him.

Question: Why not?

Answer: Because it doesn't make sense. That's not the way things are.

Teacher pursues this line of questioning until students come to the notion that one thing follows another in a certain order, in this case, chronological, or time order.

4. Repeat activity 3 for causal order.
5. Teacher summary statement: So you see, even though there are lots of different events in this story, they do not happen in any old way. These events happen in a certain order. Sometimes it's just chronological or time order--where one thing happens and then another thing happens after it. Sometimes it's causal order--where one thing happens which causes something else to happen.

Part Two

Objectives

1. To review the concepts of time and cause in the order of events in a story.
2. To read an art story (Jimmy and Reginald Take a Trip).
3. To list all the events of the story.
4. To differentiate between essential and non-essential events.

Activities

1. Teacher and students review previous lesson.
2. Teacher reads the art story.
3. Students re-tell the story, listing both essential and non-essential events.

Question: What do we call these things?

Answer: Events.

Teacher selects an essential event and changes its chronological order.

Question: Can I do this?

Answer: No, because (time order reason).

Teacher selects an essential event and changes its causal order.

Question: Can I do this?

Answer: No, because (causal order reason).

5. Teacher selects obviously non-essential event (Reginald rubbing its furry back against the woman's legs) and changes its chronological order.

   Question: Can I do this?

   Answer: Yes.

   Question: Why?

   Answer: Because it doesn't make any difference when it happens. The cat can rub its fur against the woman's legs anytime.

6. Teacher selects another obviously non-essential event (the tramp bowing to the woman) and removes it.

   Question: Can I do this?

   Answer: Yes.

   Question: Why?

   Answer: Because it doesn't make anything else happen in the story. The tramp's bowing doesn't cause anything else to happen.

7. Teacher summary statement: So you see, we have two kinds of events. Those we really need in the story, which have to occur when they do, or which cause other things to happen, and those we don't really need in the story, which can occur at anytime, or which don't cause anything else to happen.

Plan Three

Objectives

1. To review time and causal order.
2. To review essential and non-essential events.
3. To read a second art story (Robbie the Robot).
4. To compare the second art story to the first (Jimmy and Reginald Take a Trip) to see:
   a. How essential events are the same,
   b. even though the performers of these events or the particular details are different.

Activities

1. Teacher and students review time and causal order.

2. Teacher and students review essential and non-essential events.
3. Teacher reads second art story to students.
4. Students list essential events of both stories.
5. Teacher selects the same essential event from each story (moon lighting the way, and tramp putting cat around woman's neck).
   Question: What things are different in these two events?
   Answer: One is about the moon and the other is about a tramp, cat and woman, etc.
   Question: How are these events similar?
   Answer: The events are the same sort of event--someone is helping or giving something to someone else.
6. Teacher and students examine a number of other identical essential events in this manner.
7. Teacher summary statement: So you see, many stories are alike in that their essential events are the same, and at the same time are different in that their performers or particular details are different.

Lesson Plan, Group C: Katz

Work with three stories--Samuel Binder, John Neutron, and Robbie the Robot. Go through them to determine which parts cannot be omitted. Do this by going backwards.

Describe the beginning and ending of each story. Write these captions on board. General caption for all three beginnings and endings. Children to write stories for next time that get from that kind of beginning to that kind of ending.

Make captions for all ten essential pictures, two children working on one story, two on another, one on the third. Pool results on blackboard and form general captions for the ten parts of the sequence. Discuss how their stories got from that beginning to that ending, noticing similarities to, and differences from the experimental sequence.

Lesson Plan, Group D: Potter

Goals:

I. To enable pupils to identify relevant causal sequence in a story.
  a. To be able to distinguish between relevant and irrelevant parts of sequences in seminar stories.
  b. To be able to orally identify relevant causal sequence.
  c. To be able to list on paper all relevant causal sequence.

II. To have the pupils grasp the generality of certain parts of these sequences through naming them.
  a. To be able to name them in seminar stories.
  b. To be able to name them in stories read in school.
  c. To be able to name them in other stories.

Plan I

Material: One seminar story.

Method

1. "What part on each page can be left out and still tell the story?" "Why?" (Discussion)
2. In Roosevelt Grady, does it matter that Roosevelt is Negro? Discuss, use other examples.
3. Tell all the story of Roosevelt Grady, leaving out everything that isn't necessary. (One pupil, others to interrupt.)
4. Classtime, or homework--list on paper all the things that are necessary to tell the story of Roosevelt Grady.

Plan Two

Material: Two different seminar stories.

1. Repeat (1) of Plan I with both stories.
2. Pupils retell stories, leaving out irrelevant materials.
3. Question: "Is there anything similar about these stories? What is it? Can we give these similar parts names?"
4. Look at the paper you told the story of Roosevelt Grady on. Is there any similarity between it and the two stories here? Can we give the similar parts the same names? (Discussion)
5. Can you think of any other stories you have read in school that work the same way? (Discussion)

6. Can you think of any story you have read that you can do the same thing to?

Evaluation: Post-test, taped talk on Roosevelt Grady. Results to be compared to pre-test.

Lesson Plan, Group E: Wichelns

Goals:

Acquaint the students with the idea of basic, generalizable actions which recur in many stories. Acquaint the students with the idea that these basic actions seem necessarily to follow in a certain sequence.

Procedure:

(Class #1) Ask if they found anything in common in all our stories. 2. Note that they have compared stories in terms of ideas, have them go through Boot, Robbie, and Jimmy page by page, seeing what the same numbered pages in all three stories have in common. 3. Have them name the "things" they have listed.

(Class #2) 1. Continue part (2) of Lesson #1, picking up at page seven. 2. Have them name the "things" they have listed. 3. "Why do you say they are 'more important?'" or "Find some other thing that happens in one of these stories--how is it different from the things on our list?" 4. Focus on Reginald or the witch's cat to show that free elements can come in anytime, while the basic actions cannot. 5. Assign to write a story using the basic actions we found.

(Class #3) 1. Admire the stories. 2. Play by ear.

Appendix D

Chart #1

# Functions chosen / # choices made in each story:

Samuel Binder	158 / 240 or .658
Robbie the Robot	141*/ 229* or .611
Give Him the Boot	138 / 220 or .627
John Neutron and the Man in Black	155 / 230 or .674
Jimmie and Reginald	164 / 240 or .683

*129 / 206 if we disregard page 7 entirely. On that page, where we feel there is no free element, twelve students chose one picture, eleven chose the other.

Chart #2

% of Functional Pictures each student chose in each story

	Sam	Robbie	Boot	John	Jimmie
Frank	90	50	40	90	70
Dina	50	70	70	70	90
Linda N.	80	50	90	80	60
Linda C.	60	80	80	80	70
Alan G.	40	*	*	*	90
Lance	80	30	60	50	70
Richard	60	40	70	40	70
Donna	70	80	50	80	80
Bill	60	66.7**	70	60	40
Matt	40	60	70	20	60
Lauren	60	50	60	70	60
Mike	60	60	50	70	60
Alan S.	70	60	60	90	50
Susan	70	80	70	90	60
Jane	90	60	70	90	80
Anne	80	40	60	70	80
Kim	50	80	50	80	40
James	50	60	40	80	90
Pamela	60	50	50	70	70
Gary	90	70	30	70	60
Elise	50	60	40	60	70
Glenn	70	70	100	80	80
Janine	80	70	30	50	40

*Absent

**He only checked nine pictures.

Chart #3, Group A: Arenella

Next to each student's name are ten spaces, representing the ten pages in Robbie the Robot. If there is an "X" in the the space, the pupil selected the functional picture on that page. If nothing appears in the space, the student selected the non-functional picture.

	1	2	3	4	5	6	7	8	9	10
Frank			X	X	X			X	X	
Dina	X	X	X	X	X				X	X
Linda N.	X		X	X			X	X		
Linda C.	X	X	X	X	X		X	X	X	
Lance			X	X					X	
Richard		X	X				X	X		
Donna		X	X	X	X	X		X	X	X
Bill	X	X	X	X	X		X		*	
Matt			X	X			X	X	X	X
Lauren		X		X	X	X			X	
Mike	X	X	X		X			X	X	
Alan S.	X	X	X		X		X		X	
Susan		X	X	X	X	X	X	X	X	
Jane	X	X	X			X		X	X	
Anne		X	X	X					X	
Kim	X	X	X	X	X		X	X	X	
James			X	X	X	X		X	X	
Pamela		X		X	X	X	X		X	
Gary			X	X	X	X	X	X	X	
Leslie	X	X	X	X			X	X	X	
Elise	X	X	X	X				X	X	
Glenn		X	X	X	X			X	X	X
Janine	X	X	X	X	X			X	X	

*Nothing was checked.

Chart #3, Group B: Favat

Next to each student's name are ten spaces, representing the ten pages in Jimmie and Reginald. If there is an "X" in the space, the pupil selected the functional picture on that page. If nothing appears in the space, the student selected the non-functional picture.

	1	2	3	4	5	6	7	8	9	10
Frank		X			X	X	X	X	X	X
Dina	X	X	X	X		X	X	X	X	X
Linda N.		X		X	X		X	X	X	
Linda C.		X		X	X	X	X		X	X
Alan G.	X		X	X	X	X	X	X	X	X
Lance	X	X		X		X	X	X	X	
Richard	X	X	X	X		X	X	X		
Donna	X	X	X	X		X	X	X	X	
Bill	X	X				X		X		
Matt	X	X	X			X	X	X		
Lauren	X	X		X		X	X	X		
Mike	X	X		X		X	X	X		
Alan S.	X	X		X			X	X		
Susan	X	X	X				X	X	X	
Jane	X	X	X	X		X		X	X	X
Anne		X	X	X	X	X	X	X	X	
Kim	X	X						X	X	
James	X	X	X	X		X	X	X	X	X
Pamela	X	X	X	X		X	X	X		
Gary		X	X			X	X	X	X	
Leslie	X	X		X		X	X	X		X
Elise	X	X	X	X		X	X		X	X
Glenn	X	X	X	X	X	X	X			X
Janine	X	X				X	X			

Chart #3 - Group C: Katz

Next to each student's name are ten spaces, representing the ten pages in Samuel Binder. If there is an "X" in the space, the pupil selected the functional picture on that page. If nothing appears in the box, the student selected the non-functional picture.

	1	2	3	4	5	6	7	8	9	10
Frank	X	X		X	X	X	X	X	X	X
Dina			X	X			X	X	X	
Linda N.		X		X	X	X	X	X	X	X
Linda C.		X		X		X	X		X	X
Alan G.						X	X		X	X
Lance		X	X	X	X	X	X		X	X
Richard	X	X		X	X		X	X		
Donna	X	X	X	X			X	X		X
Bill	X	X		X		X		X	X	
Matt	X							X	X	X
Lauren	X		X	X		X	X	X		
Mike	X	X		X	X		X	X		
Alan S.		X	X	X	X	X		X	X	
Susan	X	X		X	X		X	X	X	
Jane	X	X	X	X	X		X	X	X	X
Anne	X	X		X	X	X	X		X	X
Kim		X	X		X		X			X
James	X				X			X	X	X
Pamela		X			X		X	X	X	X
Gary	X	X	X	X	X		X	X	X	X
Leslie	X	X		X	X	X	X	X	X	X
Elise		X		X			X	X	X	
Glenn		X	X	X		X		X	X	X
Janine	X	X	X	X	X	X		X	X	

Chart #3, Group D: Potter

Next to each student's name are ten spaces, representing the ten pages in John Neutron. If there is an "X" in the space, the pupil selected the functional picture on that page. If nothing appears in the space, the student selected the non-functional picture.

	1	2	3	4	5	6	7	8	9	10
Frank	X	X	X	X	X	X	X	X	X	
Dina	X		X		X	X	X	X	X	
Linda N.	X	X			X	X	X	X	X	X
Linda C.	X	X			X	X	X	X	X	X
Lance			X		X	X	X	X		
Richard				X	X			X		X
Donna		X	X	X		X	X	X	X	X
Bill	X		X	X		X			X	X
Matt					X					X
Lauren			X	X	X	X	X	X	X	
Mike			X		X	X	X	X	X	X
Alan S.	X	X	X	X	X	X	X		X	X
Susan	X	X	X	X	X	X	X	X		X
Jane	X	X	X	X	X	X	X		X	X
Anne	X		X	X	X	X	X		X	
Kim	X	X	X	X	X	X	X			X
James	X		X	X	X	X	X	X	X	
Pamela	X	X	X		X	X	X			X
Gary	X	X	X		X	X	X		X	
Leslie	X	X	X		X		X			
Elise	X	X		X	X		X			X
Glenn	X	X	X		X	X	X		X	X
Janine	X	X			X		X		X	

Chart #3, Group E: Wichelns

Next to each student's name are ten spaces, representing the ten pages in *Give Him the Boot*. If there is an "X" in the space, the pupil selected the functional picture on that page. If nothing appears in the space, the student selected the non-functional picture.

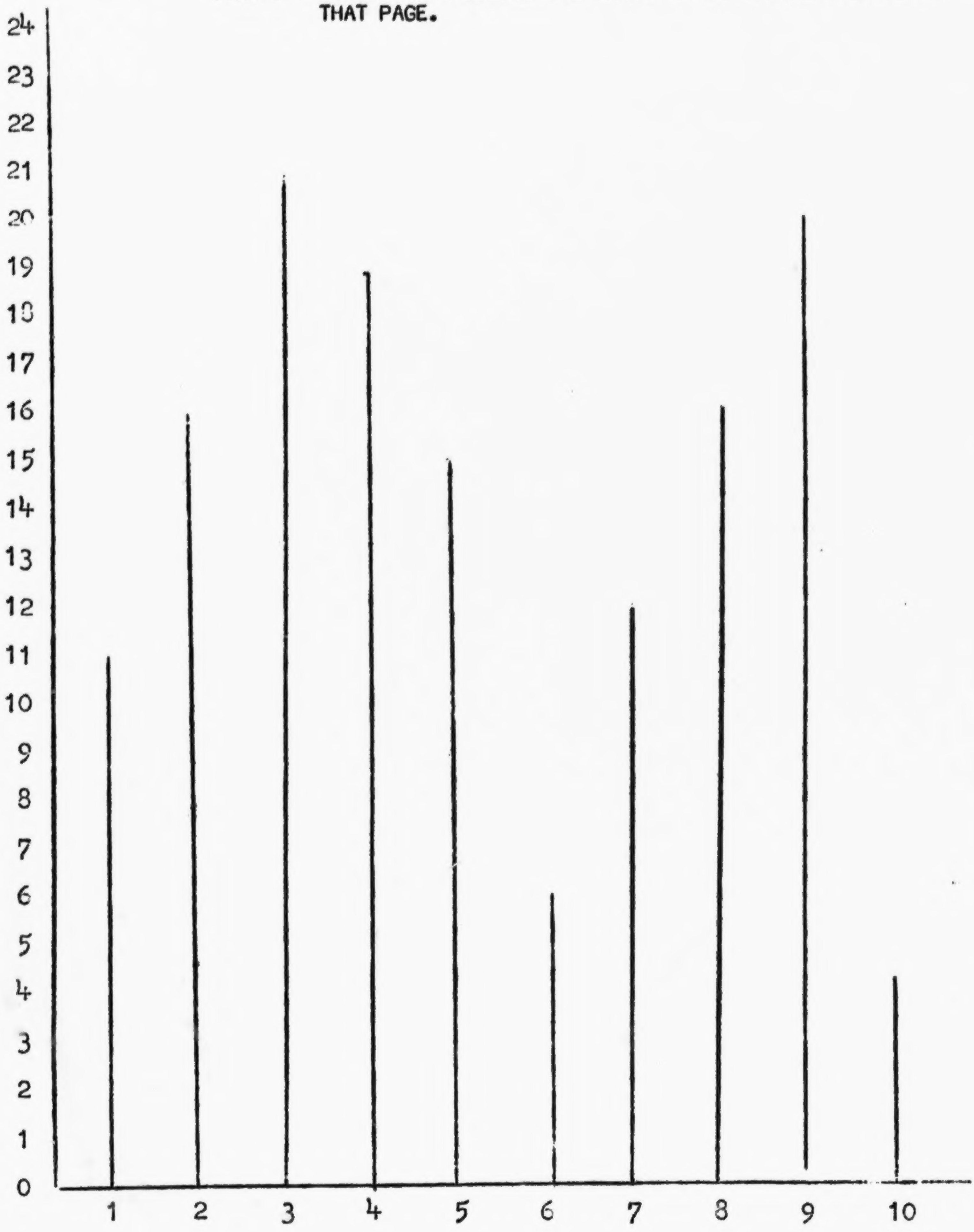
	1	2	3	4	5	6	7	8	9	10
Frank	X						X	X	X	
Dina		X	X		X	X		X	X	X
Linda N.	X	X	X		X	X	X	X	X	X
Linda C.	X			X	X	X	X	X	X	X
Lance	X	X				X		X	X	X
Richard	X			X	X	X	X	X		X
Donna	X		X			X		X	X	
Bill	X	X				X	X	X	X	X
Matt	X	X			X	X	X	X		X
Lauren	X			X	X	X		X	X	
Mike	X		X	X	X			X		
Alan S.		X	X			X	X		X	X
Susan	X	X	X	X	X		X		X	
Jane	X	X			X	X	X		X	X
Anne	X	X	X		X	X		X		
Kim	X	X			X		X	X		
James		X				X		X	X	
Pamela	X	X			X				X	X
Gary				X		X			X	
Elise		X	X		X		X			
Glenn	X	X	X	X	X	X	X	X	X	X
Janine				X			X			X

Appendix E

Group A: Arenella

X-AXIS = PAGE NUMBERS IN ROBBIE THE ROBOT.

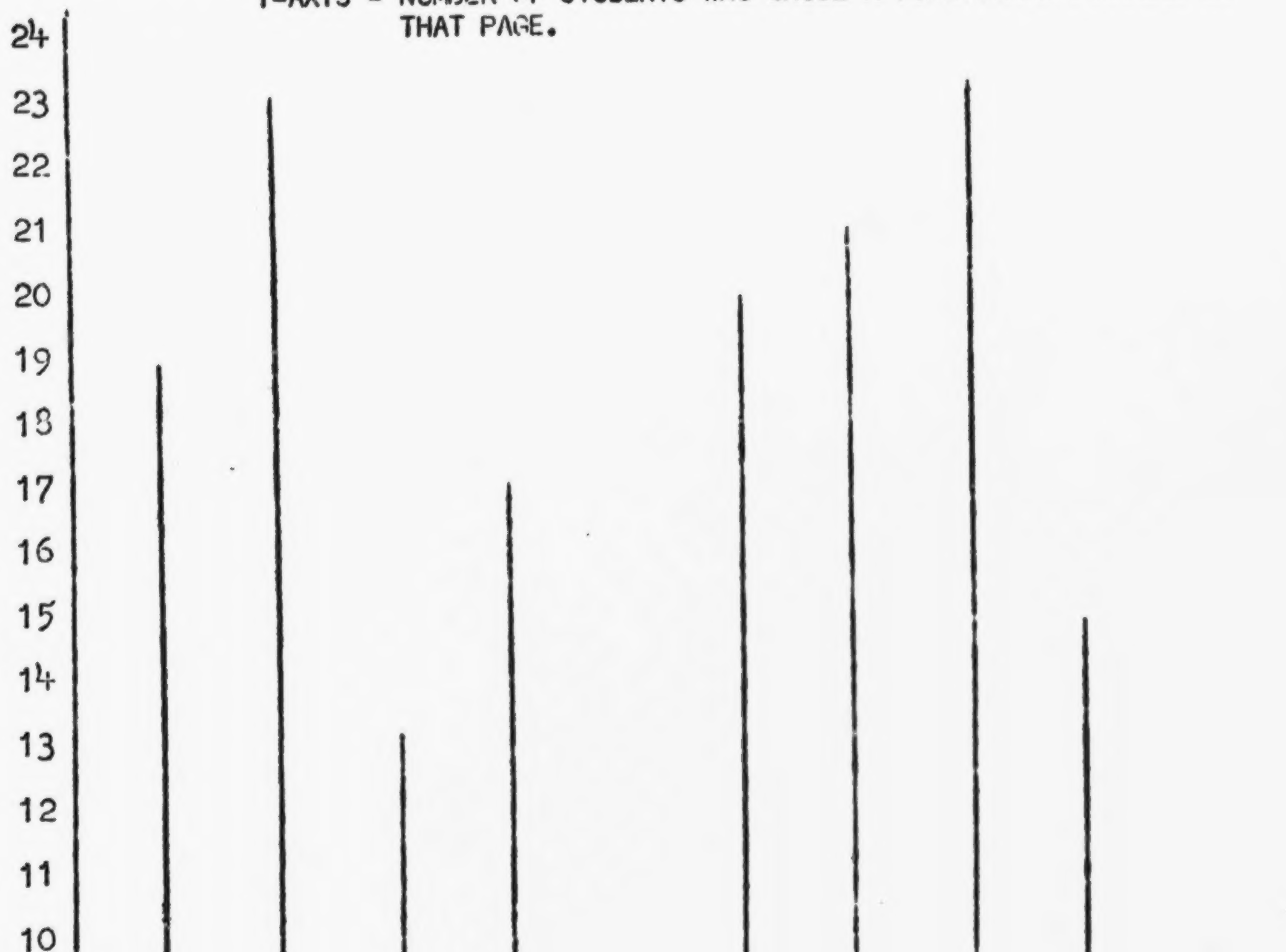
Y-AXIS = NUMBER OF STUDENTS WHO CHOSE A FUNCTIONAL PICTURE ON THAT PAGE.



Group B: Favat

X-AXIS = PAGE NUMBERS IN JIMMIE AND REGINALD.

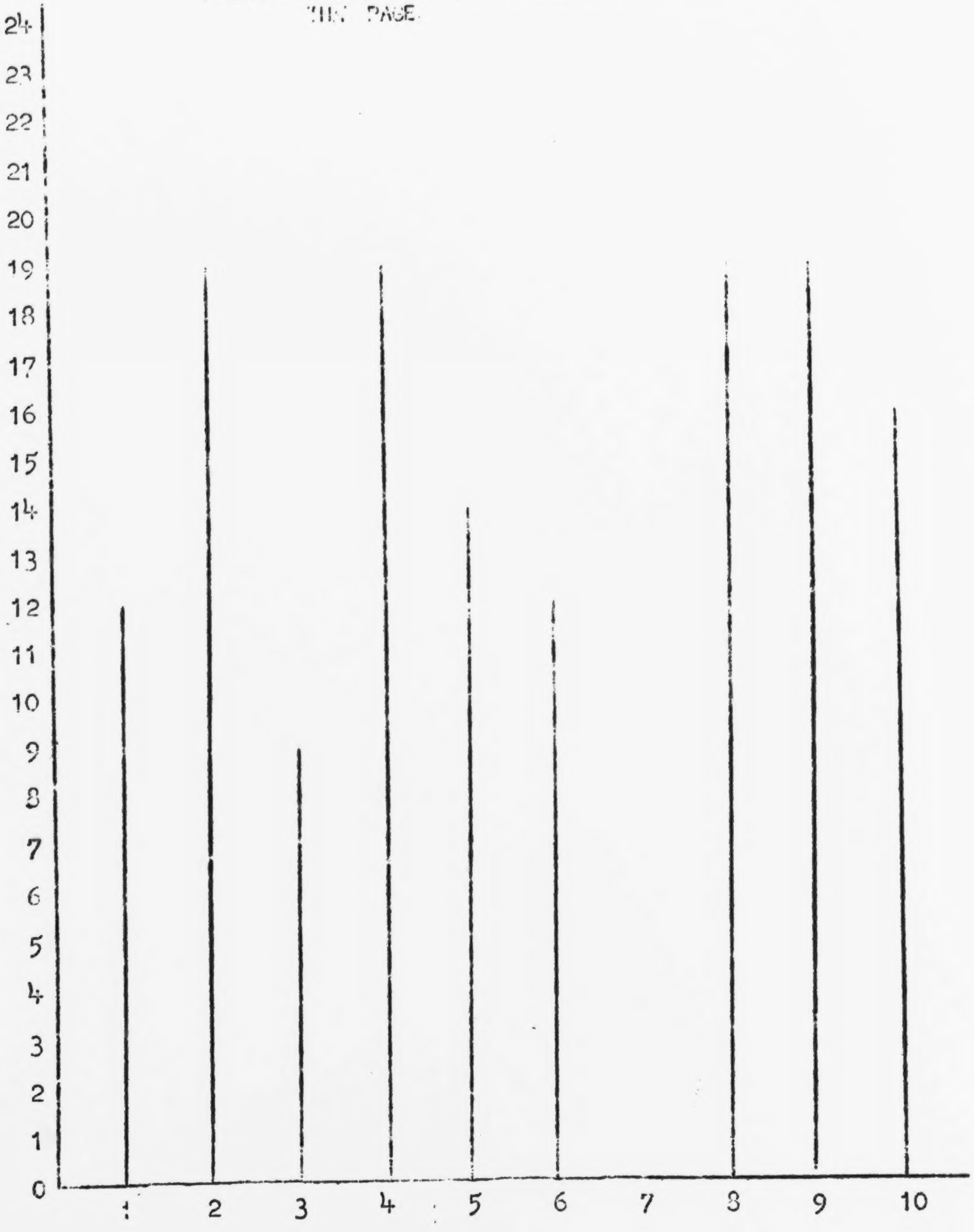
Y-AXIS = NUMBER OF STUDENTS WHO CHOSE A FUNCTIONAL PICTURE ON THAT PAGE.



Group C: Katz

X-AXIS = PAGE NUMBERS IN SAMUEL BINDER.

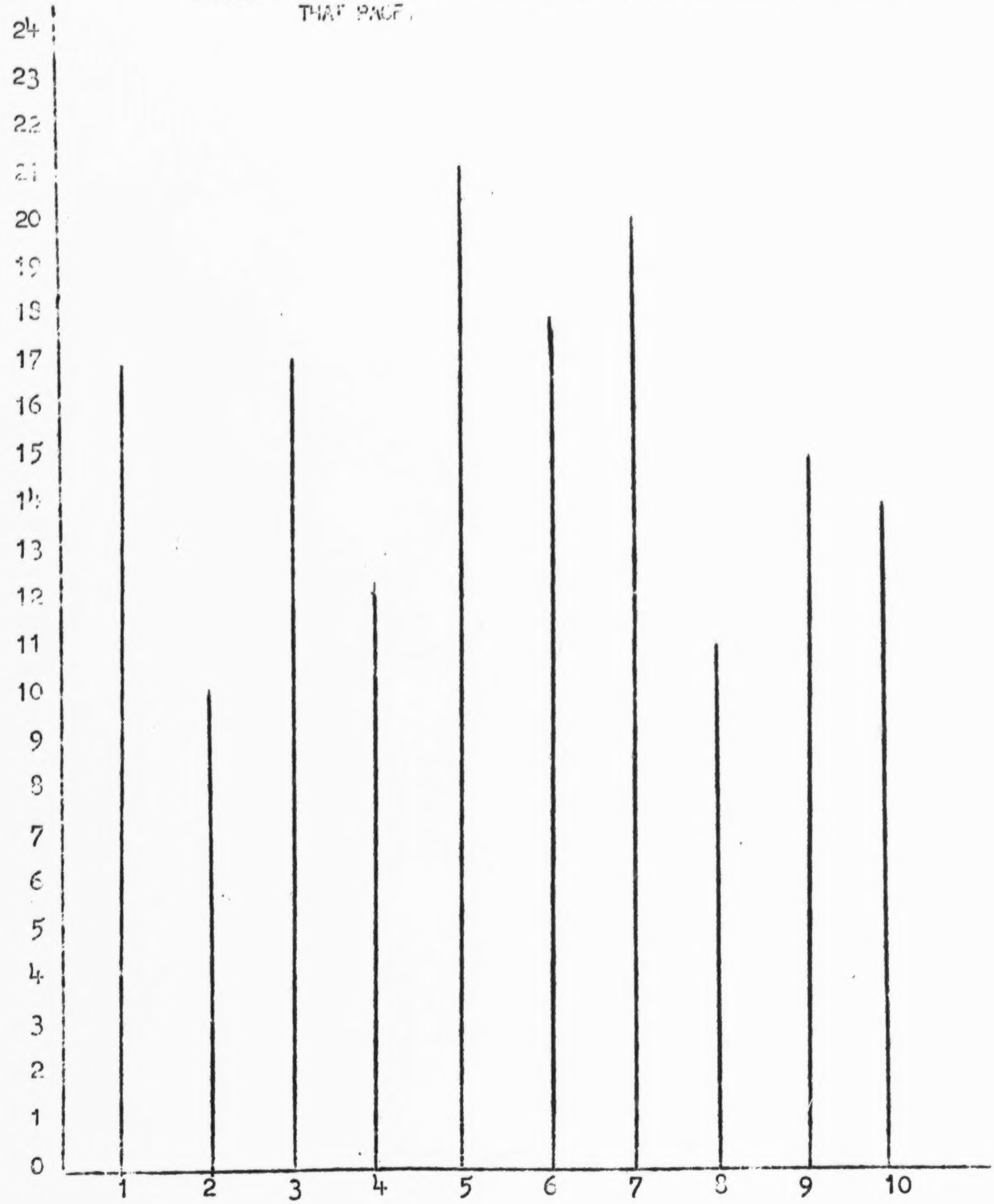
Y-AXIS = NUMBER OF STUDENTS WHO CHOSE A FUNCTIONAL PICTURE ON THAT PAGE.



Group D: Potter

X-AXIS = PAGE NUMBERS IN *JOHN [illegible]*

Y-AXIS = NUMBER OF STUDENTS WHO CHOSE A FUNCTIONAL PICTURE ON
THAT PAGE.



Group E: Wichelns

X-AXIS = PAGE NUMBERS IN *GIVE HIM THE BOOT*.

Y-AXIS = NUMBER OF STUDENTS WHO CHOSE A FUNCTIONAL PICTURE ON THAT PAGE.